SILVER ANNIVERSARY

PRESIDENTS AT POPS



BOSTON POPS

TONIGHT'S MENU

Presented by encore catering & events

FIRST COURSE

Ricotta Tortini on a bed of
Wild Arugula and Roasted Peppers

Linguini Vinaigrette

Fresh Pecan Dinner Roll

ENTRÉE

Lemongrass Marinated Grilled Tenderloin
with Gorgonzola Cream

Confit of Balsamic Glazed Baby Pear Tomatoes

Snow Peas with Julienne Red Peppers and Carrots

Baby Red Bliss Potatoes
with Olive Oil, Garlic and Rosemary

DESSERT

Key Lime Tart with an edible "25" medallion

COFFEE

Coffee is available at table locations;
please ask your server.

Balcony coffee service is available
in the Cabot Cellmers Room.

Tonight's pre-concert reception and tastes of wine at the four tables are provided through the generosity of United Liquors, Ltd.

25th ANNUAL

PRESIDENTS AT POPS



with KEITH LOCKHART and the BOSTON POPS ORCHESTRA

JUNE 7, 2006



PRESIDENTS AT POPS

25 YEARS IN THE MAKING



"IN BUSINESS, PHILANTHROPY, AND LIFE, ONE RULE APPLIES.
IF YOU CAN DREAM IT, YOU CAN DO IT."

Harvey "Chet" Krentzman
1926—2005

25 YEARS OF PRESIDENTS AT POPS

A DREAM, A STRATEGY, A HOME RUN

Twenty-five years ago, management guru and BSO champion Chet Krentzman, in a classic Krentzman moment of inspiration, hit on a way to bring together his passions for the Boston Symphony, corporate networking, and problem solving. The business community was contributing a paltry $75,000 a year to Boston's world-class Symphony, and the BSO desperately needed to tap more corporate resources. There were no truly high-profile season openings, no company names in program books, and no organized strategy for getting CEOs and presidents in one room. Chet knew that to succeed, any fundraising effort had to be fun, involve spouses, and make a big splash.

That was the message he expounded at a breakfast meeting with executive Leo Beranek, as they grappled with the need to sustain and expand a variety of BSO activities. Thus was born the concept that would become *Presidents at Pops*. The strategy was to give corporate leaders an opportunity to network; to honor their employees, directors and major customers; and, in the process, have a wonderful time. Driven by Chet's dream, the first committee appealed to corporate leaders of banks, the phone company, media, computer, manufacturing and emerging companies to do for the BSO what they had been doing for years for Harvard and MIT.

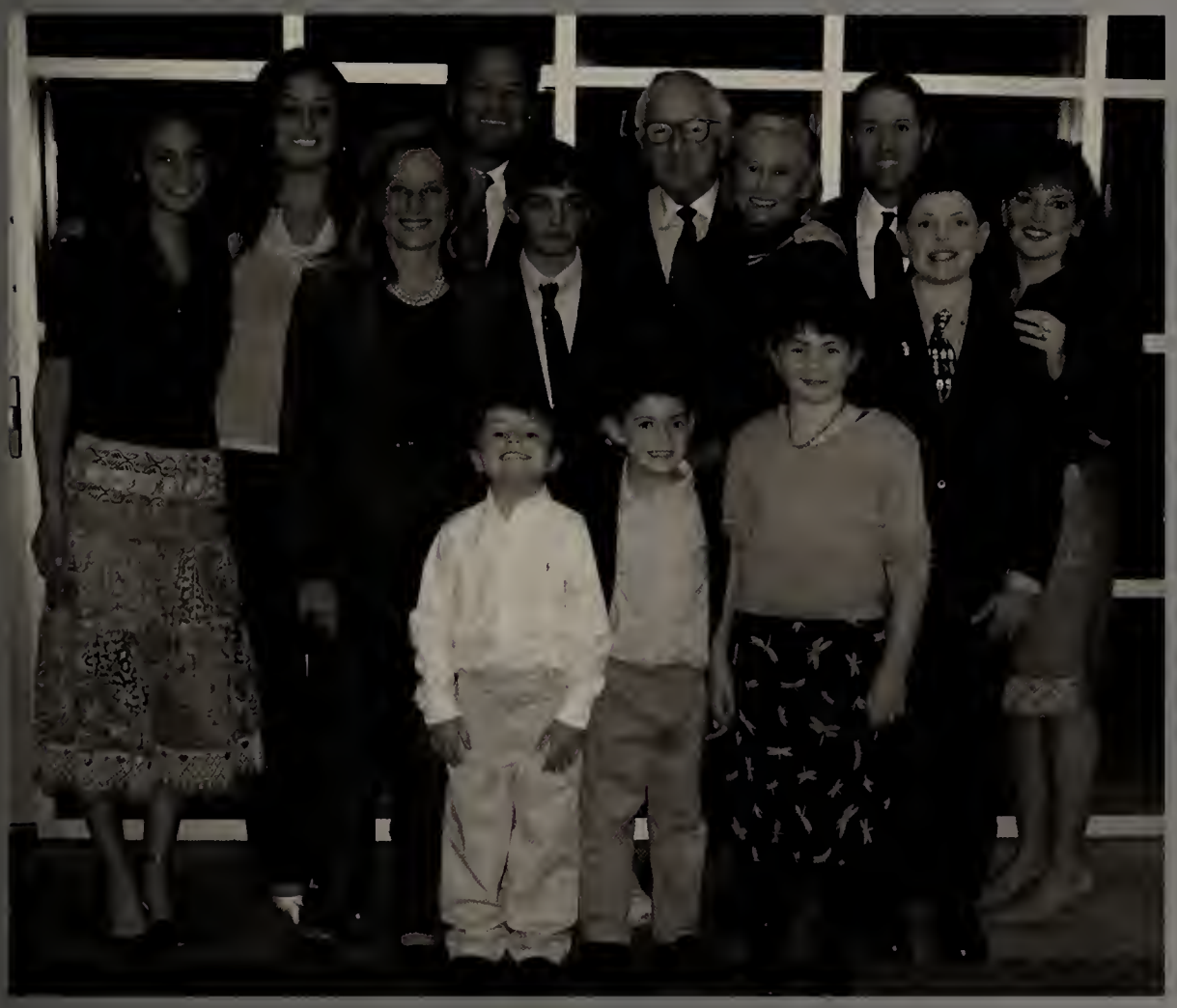
The result was what Chet would subsequently—and often—describe proudly as "a home run." The first concert netted $265,000. And, as important as the money raised, the event set a standard for fun. Imagine the excitement when the spotlight turned to the first balcony and shone on Bank of Boston CEO Dick Hill...playing a clarinet solo! The audience went wild. And they've been cheering ever since.

So successful was the first *Presidents at Pops*, that another was scheduled for June of the following year. But it was sold out by November, so this time Chet turned his persuasive powers on former BSO managing director Tom Morris. Over several glasses of wine, *A Company Christmas at Pops* was created to meet the demand. Over 25 years, these two events have grossed more than $34 million. Of the 105 companies who signed on 25 years ago, 20 are still involved.

Today, more than 170 companies support *Presidents at Pops*, which is expected to raise $1.75 million this year. Annually, some 300–400 companies are involved in the Boston Symphony Orchestra's corporate programs. Their support is a tribute to the vision, energy and devotion of Chet Krentzman. Chet's spirit of philanthropy will endure every time the maestro lifts his baton. That spirit will live on every time a BSO musician goes into the schools to inspire the love of music that Chet shared with his wife Farla, his children, grandchildren, and the many friends who gather here tonight.

Marjorie Arons-Barron

Overseer
Boston Symphony Orchestra, Inc.



The Krentzman Family, 2005

AND THE BEAT GOES ON . . .

Farla

Mark and Caroline
Amanda
Hilary
Robert
Jack

Scott and Diane
Samuel
Jennifer
Joshua

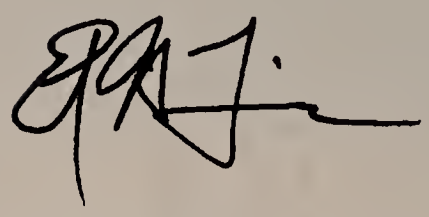
BSO CHAIRMAN

Twenty-five years ago the Boston business community embraced an event, *Presidents at Pops*, intended to provide critical support for the Boston Symphony Orchestra and all its activities including the Boston Pops, now under the inspired directorship of Keith Lockhart. Insightful business leaders recognized the important contribution this institution played in the cultural life and vitality of Greater Boston, helping make it one of the most admired communities in which to live and work.

Who would have believed that twenty-five years later these nights would have contributed more than $20 million to foster the valuable work performed by the BSO? But then again, with leadership supplied by Chet Krentzman, Jim Cleary, John Fish and many others, who would have doubted it? Tonight we salute those leaders, but equally important we honor you, the generous and enlightened executives who have produced this remarkable result.

The funds raised have allowed the BSO to continue its outstanding record of community service. Our concerts here in the Hall, at Tanglewood, on the Esplanade and other venues throughout the city are enjoyed by nearly a million people each year—both citizens of and visitors to our city. The educational role we play is more far-reaching than most people know. The BSO's education and community programs bring the joy of classical music and symphonic performance to thousands of young people throughout the city each year. These programs—such as our Youth and Family Concerts in Symphony Hall, the BSO's Education Resource Center for teachers at the Boston Arts Academy, and community partnerships that bring BSO musicians into inner-city schools—are direct reflections of the Orchestra's commitment to provide educational programs at the highest level of excellence.

None of this would happen without you. Thank you, and thank you again, for the dedication and commitment you have demonstrated so vividly.



Edward H. Linde

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WELCOME TO

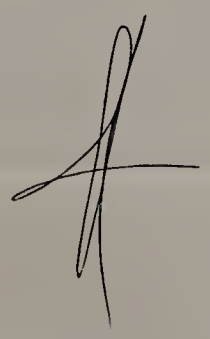
PRESIDENTS AT POPS

Welcome to the 25th Anniversary *Presidents at Pops* celebration. I am honored to again serve as chairman of Boston's premier CEO event and signature corporate fundraiser for the Boston Pops and Boston Symphony Orchestra. I want to thank the *Presidents at Pops* Senior Advisory Council and Committee, Keith Lockhart and the Boston Pops, the Boston Symphony Orchestra staff, Bernadette Peters, and all our sponsors for making this year's extra special event such a great success.

I also want to take this opportunity to pay tribute to the late Chet Krentzman, a beloved friend and supporter of the Boston Symphony Orchestra and Boston Pops, and founder of the *Presidents at Pops* event. *Presidents at Pops* has certainly come a long way since Chet first dreamed of gathering Boston's business leadership for a night of music to raise money for the BSO. He would be extremely proud of tonight's audience of distinguished business visionaries and the level of support we have received for this year's 25th anniversary celebration. It was Chet's unwavering commitment over the past quarter century that inspired business leaders from all across the region to join together annually to support the BSO and its youth programs.

Presidents at Pops is unique because it provides Boston business leaders an opportunity to get together and celebrate music and its positive influence on our neighborhoods and communities. The money raised at this event will be used in part to fund Days in the Arts at Tanglewood (DARTS), the BSO's summer arts immersion camp for middle school students, and other important BSO youth programs that introduce the arts to children and young adults.

Your support of tonight's event will help the BSO remain one of our country's leading orchestras and will fund numerous programs that will inspire our youth and help them to understand and appreciate music and the arts. Thank you for helping to raise the visibility of these programs and for making *Presidents at Pops* the premier Boston fundraiser for the performing arts. We appreciate your generous support and hope you enjoy tonight's concert.



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Presidents at Pops 2006

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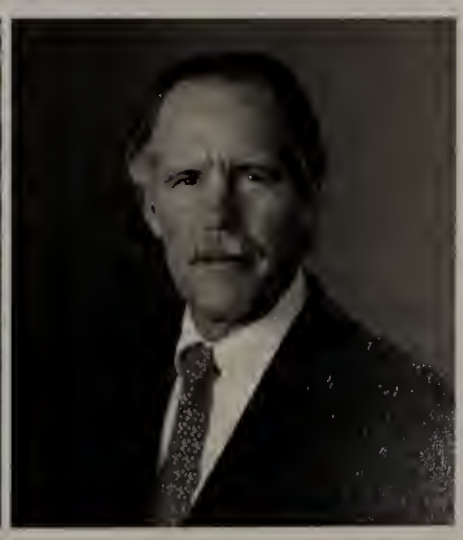
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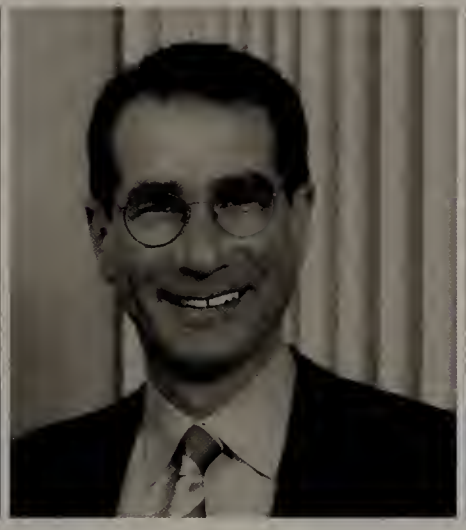
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The Presidents at Pops Committee wishes to express its sincere appreciation to the following companies for their generous contributions to this evening's event. With special thanks to The Studley Press for generously providing printing services.



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We are grateful to the Boston Symphony Association of Volunteers and the dedicated staff and crew at Symphony Hall.

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DARTS

Tonight, corporations and individuals have made contributions to help send deserving 5th, 6th, and 7th grade students to Days in the Arts at Tanglewood (DARTS), the BSO's summer arts immersion camp in the Berkshires, founded in 1967. Nearly 400 students from throughout the Commonwealth attend DARTS for one week every July and August. Students participate in daily workshops led by veteran arts educators from across the state, while they concentrate on one arts discipline. In addition, students are immersed in countless forms and aspects of art and culture during daily field trips to Jacob's Pillow, Shakespeare and Co., Berkshire Theater Festival, Norman Rockwell Museum, Clark Museum, and of course, Tanglewood and the Boston Symphony Orchestra. No child is turned away due to inability to pay.

The Boston Symphony Orchestra and the *Presidents at Pops* Committee express their gratitude to the following organizations and individuals for generously sponsoring students for this summer's DARTS program:

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PRESIDENTS AT POPS
REFLECTIONS



ANNE M. FINUCANE

President, Northeast, Bank of America

As I think about *Presidents at Pops*, I can't help but think about the building in which it is held. For more than 100 years, Boston Symphony Hall has stood at the intersections of Massachusetts and Huntington Avenues, serving as home to the Boston Symphony Orchestra and to hundreds of world-class artists from around the world. It is a true Boston landmark.

Each June for the past twenty-five years, Symphony Hall also becomes home to *Presidents at Pops*, which has, itself, become a Boston institution. It's been a wonderful experience attending these performances. So many of us in the business community are busy juggling work, family and personal commitments, but for this one night, we have the opportunity to catch up with each other and attend a great performance.

In 2002, I was pleased to serve as event chair. It was a memorable experience—and I was delighted that the business community was so supportive of our fundraising goals. This year's efforts, however, under John Fish's leadership, are unparalleled. *Presidents at Pops* is a testament to the deep commitment the business community has to the arts, and a truly powerful draw for Boston's business community.

JANE AND JACK FITZPATRICK

BSO Life Trustee (Jane)
Founders, Country Curtains, Inc.

We all appreciate this wonderful event, *Presidents at Pops*, which came about because of Chet Krentzman's idea. Chet wanted to get more corporate support for the BSO and he dreamed up a big CEO party with the Pops as the entertainment! Our companies, Country Curtains and The Red Lion Inn, have been part of the stellar event for the past twenty-five years and we've had a lot of fun along the way. We've danced and "played" instruments and sung on stage…and have always been entertained. Chet's vision was not only a great benefit to the BSO, but to other orchestras around the country, some of which copied the event with Chet's help. So it is only fitting that *Presidents at Pops*, which has raised over $20 million for the BSO, should pay tribute to Chet on this 25th anniversary. Thanks, Farla, for sharing this larger than life man with us. We'll miss him. Bravo to Chet…and his beloved BSO!

JAMES F. (JIM) CLEARY

BSO Trustee; Advisory Director, UBS

Chet Krentzman, with his incredible enthusiasm, was the first person to introduce me to *Presidents at Pops*. I became involved in *Presidents at Pops* in its initial year, and I have continued to enjoy being involved every year since. Lauretta Galligan, an overseer of the Boston Symphony and wife of Tom Galligan who ran Boston Edison at the time, had asked me to become involved and support the Boston Pops Orchestra. She remembered that I first attended the Boston Pops as a young boy back in the 30's. In those days, I used to refer to the Pops as "America's #1 Orchestra." So not only did I support the Pops financially, but I also persuaded other people in the business community to support it as well.

One of the events I especially remember was also a complete surprise for the audience. John Williams was conducting when, all of a sudden from the left first balcony, everyone heard Dick Hill, chairman of the First National Bank of Boston, playing his clarinet along with the orchestra. No one expected this little surprise in the concert, but all enjoyed it nonetheless. Many other great events like this have occurred during these twenty-five years.

One of the significant reasons for the success of *Presidents at Pops* and the Boston Pops Orchestra is the outstanding leadership of Arthur Fiedler, John Williams, and Keith Lockhart as they conducted the talented members of "America's Orchestra." And, of course, *Presidents at Pops* would not have existed if Chet Krentzman had not come up with the idea and had not used his unlimited energy to follow through. We in the Boston community, particularly the business community, have been so blessed with the outstanding orchestral asset that is the Boston Pops.

EDMUND F. (TED) KELLY

Vice-Chairman, Boston Symphony Orchestra, Inc.
Chairman, President and Chief Executive Officer
Liberty Mutual Group

I probably couldn't have said no when my good friends Chet Krentzman, Jim Cleary and Bill Connell "gently" urged me to chair *Presidents at Pops*. I knew, and they reminded me, that the BSO was not merely a local but also a national treasure. As usual, the event was a wonderful gathering of business leaders in a relaxed, enjoyable, and entertaining environment. We all knew we were furthering an institution that defines this city, attracts potential employees, and raises the profile of Boston throughout the world. But for my wife Debbie and me—as well as many others—*Presidents at Pops* 1998 was especially significant. For the first time in its history, *Presidents at Pops* raised over $1 million. We felt we helped the BSO to draw a line in the sand. We elevated an event that fosters corporate camaraderie in Boston, and we raised record resources for a great institution. The night was a high.

All of us in Boston owe a debt of gratitude to Chet Krentzman for his ingenuity and inspiration in creating—and in his own way conducting—*Presidents at Pops*. Congratulations to the Boston Symphony Orchestra for twenty-five years of executing a terrific idea with excellence.

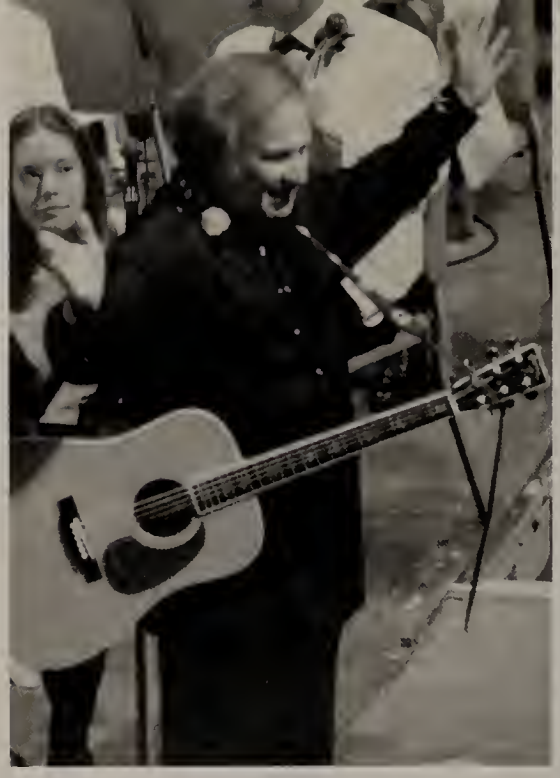
LEO L. BERANEK

BSO Life Trustee

The first *Presidents at Pops* program took place on June 15, 1982. In 1979, I became Chairman of the Boston Symphony's Resources Committee and I wanted to establish bridges to the Boston business community. The word got to Harvey (Chet) Krentzman and we first met on November 20, 1979. Between then and the performance date, I had twenty-five meetings with Chet. He proposed the concept of *Presidents at Pops* and argued that there was no chance of failure. I presented the idea to the Board of Trustees and received their approval. An important planning meeting was held in July 1981, to which Chet and I invited Malcolm L. Sherman, Paul Kwasnick, and William Wildes.

At the June 15 concert, 105 businesses were represented. John Williams conducted and the "special event" was Saint-Saëns' *Carnival of the Animals*, brightened by the clarinet soloist, Richard Hill, chairman of the First National Bank of Boston, who performed the "cuckoo" part from a first-balcony perch. I went on stage and suggested in pantomime to Maestro Williams that a word processor be used in Leroy Anderson's classic piece, *The Typewriter*. We all had fun. Long live the Pops!









R. ROBERT (BOB) POPEO

Chairman, Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, P.C.

I think back now to the call I received from Chet Krentzman more than ten years ago asking me to become involved with *Presidents at Pops*. Although the cause was worthy, there are many worthy causes in Boston, all with extraordinary needs and all soliciting funds. Besides, I thought, this is primarily entertainment for the privileged and my time and resources could be better utilized by other more needy institutions. Chet then told me about the tens of thousands of children each year, many from the inner city, who are given an opportunity to participate in the various activities of the Boston Symphony Orchestra. The exposure to this unique Boston treasure and the opportunity to expand the BSO's youth activities horizons was powerful persuasion.

From there I was hooked. My participation became more active and I was given the special honor to chair *Presidents at Pops* in 2003. When Jo Frances Kaplan told me *Presidents at Pops* was seeking a new generation of leaders, I introduced John Fish to her and encouraged him to become involved. That is, perhaps, my most important contribution to the institution. John has been a dynamic, indefatigable leader who has executed the objectives of *Presidents at Pops* with military precision.

Congratulations to *Presidents at Pops* on its 25th Anniversary, congratulations to the Boston Symphony Orchestra for the excellence that you bring to Boston, and congratulations to you, John Fish, for your unselfish dedication and unparalleled success in helping the BSO achieve long-term sustainability.

THOMAS J. (TOM) MAY

Chairman, President and Chief Executive Officer NSTAR

What an honor to be a part of the Boston Symphony Orchestra's *Presidents at Pops* concerts for the past twenty-five years. For me, *Presidents at Pops* is more than just a concert. It is a treasured event that has become a musical tradition in the City of Boston.

In its early years, when I was a young manager at Boston Edison, I was recruited to work on the ad committee by Jim Cleary. As a reward for my ad book sales, I received two balcony seats to the event. Symphony Hall was electric with excitement as we looked down on the who's who of the Boston business community. It was a spectacular first impression and, while the names and faces have changed over the years and I now host a table on that floor, the excitement never wanes.

When you come into Symphony Hall for a performance, you are immediately awestruck; even before the stage lights come on and the music begins, you know you're about to experience something extraordinary. And thanks to *Presidents at Pops*, leaders from all across the local business community have the opportunity to support the BSO, ensuring its success for generations to come.

It has certainly been an easy decision to sponsor this magnificent program every year. The Boston Symphony Orchestra represents the best of what Boston has to offer. We at NSTAR are privileged to have played a role in making it the success it is today.

Congratulations and thank you, BSO.





WILLIAM C. (BILL) VAN FAASEN

Chairman, Blue Cross Blue Shield of Massachusetts

I became involved with the Boston Symphony Orchestra and *Presidents at Pops* shortly after arriving in Boston from Detroit in 1990. Of course, everyone has heard of the Boston Pops, so I was quite familiar with its legacy and preeminence despite living for many years in an outpost like Detroit.

I was approached by three of Boston's best: Bill Connell, Jim Cleary and Chet Krentzman, to join the BSO's Business Leadership Association and couldn't say "no" to such a forceful, persuasive, and delightful trio.

I chaired *Presidents at Pops* in 1996. The *Presidents at Pops* evenings are always a special event, as is *A Company Christmas at Pops*. I feel privileged to have worked with such a wonderful group and to have been able to provide some support to such an important community asset and national treasure.

RAY STATA

BSO Life Trustee; Chairman, Analog Devices, Inc.

Chet Krentzman called and said, "just do it. Trust me, it will be a spectacular evening to which you'll return without me having to call." So I dutifully responded to his call. He was right. Maria and I have participated in every *Presidents at Pops* for twenty-five years without anyone having to call.

It's such a unique opportunity to greet old friends and to meet new ones, to enjoy a special concert and to know that you are supporting an organization that is important, not only to the cultural fabric of Boston, but also to the business community in attracting talent to live and work here.

Maria and I have used this event to introduce new people to the Pops and ultimately to the BSO. Many have subsequently bought their own package for *Presidents at Pops* and some have gone on to become BSO overseers and trustees. In every case it has turned out to be a delightful evening of entertainment and friendship.

There is no doubt that *Presidents at Pops* is a winning formula. It has become and will continue to be an enduring tradition.

MAYOR THOMAS M. MENINO

Mayor of Boston

I have been involved in *Presidents at Pops* for many years. It is a wonderful event and it always generates so much excitement. This event is unique in that it is planned especially for the business community. *Presidents at Pops* has become one of the "must-do" events for the many businesses located in Boston. It is another example of the many partnerships that exist in the City of Boston. The residents and the businesses of Boston are fortunate to have the Boston Pops. I hope that the business community will continue to support this great cause for many more years!



JOHN WILLIAMS

Laureate Conductor, Boston Pops Orchestra

From the very first downbeat of its opening night twenty-five years ago, *Presidents at Pops* has clearly been a concept that was as good as its title suggested.

I remember our beloved Chet Krentzman bringing together all the business leaders of Boston when, for that night at least, they all became members of one family in enthusiastic support of our treasured Pops. The Orchestra has always made the event an outstanding musical evening, and it has always been fun when these high-achieving leaders would take the stage, let their hair down (if they had any!), drop any restraining inhibitions and give vent to their natural showmanship.

I'm happy to say that *Presidents at Pops* is now a firmly established tradition in Boston and that we can look forward to the time when some of our future leaders, possibly serving now in the mailroom, will take their place on stage right here in Symphony Hall, 50 years hence!

JACK WELCH

Former Chairman and Chief Executive Officer
General Electric Company

I first became involved in *Presidents at Pops* in 2005. Bob Popeo called and asked me to serve as the guest conductor. Frankly, when I said yes, I didn't "get it." But on the night of the event, with Symphony Hall buzzing and with everyone in Boston present, my heart rate jumped considerably. Keith Lockhart gave me my "instructions" before the concert, but when it was time to take the stage, everything was a blur.

I gave the baton a quick wave, and the orchestra took it from there. It was a total thrill to pretend to be leading this magnificent group, and they made it easy for me to make believe I had some idea of what I was doing.

This year, I've joined the Committee and I am looking forward to another great night at the Pops…this time from the audience.

Presidents at Pops is a one-of-a-kind event, and the Boston Pops is a one-of-a-kind orchestra. Boston is lucky to have these two great institutions, and I hope that businesses in Boston will continue to support this great cause for many years to come.

PAUL M. MONTRONE

BSO Overseer; Chairman and Chief Executive Officer, Fisher Scientific International Inc.

To me, the *Presidents at Pops* evening has always been synonymous with "community." Not only does the money raised at this annual event help support the Boston Symphony Orchestra's youth and community outreach programs, but it gathers together the leaders of Boston area businesses who both understand the Pops' importance to the city and share a common philosophy of helping others.

Fisher Scientific has been a sponsor since the inception of this event, and although I haven't been able to attend as many performances over the years as I would have liked, I fondly remember the occasions at which I have been present. The electricity generated by these evenings is quite unique. There is always a fabulous guest artist, and the anticipated buzz vibrates throughout the Hall. There is also the pleasure of catching up with old friends and business acquaintances who share my appreciation for this one-of-a-kind orchestra.

Presidents at Pops is one of Boston's greatest cultural institutions and I hope that businesses will continue to support this event and the BSO for many years to come.

KEITH LOCKHART

Conductor, Boston Pops Orchestra, Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

There was a time, not so long ago, when I approached everything that happened in the life of the Boston Pops with the wonderment of the new kid on the block. This marks my twelfth season as conductor of this amazing organization; I've been part of it for half of the history of the event, so I guess it's time to stop pretending that I just got here. What I haven't lost, though, is that feeling of wonder.

I can think of no other fundraising event for a performing arts organization anywhere that compares with *Presidents at Pops*. It is a durable, perennial, and beloved event in a city that loves its traditions. It is also proof positive of the incredible support of the corporate community for the Boston Pops, the Boston Symphony, and all of our programs. The people of Boston love the Pops, and that love is manifested in the hundreds of thousands who grab blankets and converge on the Esplanade every July Fourth, and in Boston's most extraordinary corporate and community leaders, who come together with us on a Wednesday night in June.

Presidents at Pops is an opportunity to encounter some normally very serious people engaged in taking in a terrific concert, renewing contacts, and having a great deal of fun. Memories abound: how could I have known when I came to Boston that part of the job description would be singing a duet version of "Hey, Big Spender" with our Director of Development for a room full of CEOs? And the look on Jack Connors' face as he was serenaded by the stunning and very talented Vanessa Williams was priceless. It's been a lot of fun coaching all of our celebrity guest conductors—some of whom looked like they would rather be anywhere else, and others whom I had to physically remove from the stage…ah, the lure of the baton!

Last year was a benchmark year for me in *Presidents at Pops* history. I've always just assumed that the "Presidents" were people of gravitas, wisdom, experience…age, in short. For the first time, I was older than the chair of the event! (I'm still older than John Fish, so far as I know.) Once I got past the initial depression this caused, and realized that it was likely to happen with increasing frequency, it struck me that this was indicative of the strength of the event. *Presidents at Pops* renews, revitalizes, and moves on, very much like the organization it supports.

This twenty-fifth anniversary is made particularly poignant by the passing of Chet Krentzman, the Grand Poohbah of *Presidents at Pops*. Along with Leo Beranek, Chet set all this into motion a quarter century ago. So many people have been instrumental to its success in the intervening years, but it was always Chet's event. I don't think the size of the void left by his absence will strike me fully until after this evening is over when, for the first time ever, he won't barge into the Green Room, wearing the coolest tie in the room, and grab me in something between a hug and a headlock. I'll miss him, but Chet left big footprints, and the event we are celebrating tonight is one of the biggest. Nobody, anywhere, does it like Boston…and no orchestra anywhere is like the Boston Pops.





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PRESIDENTS AT POPS INAUGURAL COMMITTEE–1982

On this, the 25th Anniversary of *Presidents at Pops*, the Boston Symphony Orchestra recognizes the following people who served on the original *Presidents at Pops* Committee in 1982.

J.P. and Mary Barger
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Ralph and Charlotte Sorenson
Sidney Stoneman†
Arthur† and Pat Strang
Mark† and Nancy Tishler
William H. Wildes
Christopher F. Wolf

†*Deceased*

ABOUT THE POPS



ABOUT THE POPS

On Saturday, July 11, 1885, a large and fashionable crowd showed up at the Boston Music Hall for the first ever Promenade Concert. The Boston Symphony had promised them that the "programme for these concerts will be made up largely of light music of the best class."

It was the start of one of America's most-loved musical institutions, the Boston Pops.

Henry Lee Higginson, the founder of the Boston Symphony Orchestra, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, while also providing summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year. In 1900, the orchestra officially became known as the Pops.

During the fifty-year tenure of conductor Arthur Fiedler, the Boston Pops had become a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world. "The Pops began as a copy of a German institution," Boston Globe critic Richard Dyer wrote in 1985, "but within its first century it has become one of the things that define our American experience."

By the time John Williams was appointed Conductor of the Pops in January 1980, his scores for *Jaws*, *Close Encounters of the Third Kind*, *Star Wars*, and *Superman* had made him the best-known composer for film in the world—a success he would confirm with the music for *Raiders of the Lost Ark*, *E.T.*, *Jurassic Park*, *Schindler's List*, and many others. At the time of his appointment, he didn't have much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. "He has preserved the best of Fiedler's heritage," Dyer wrote, "while leading the Pops into a new era."

In February 1995, Keith Lockhart succeeded Williams, becoming the twentieth Conductor of the Pops and only the third conductor since Arthur Fiedler. He was 35 years old—the same age Arthur Fiedler had been at the time of his appointment.

Under Lockhart, the orchestra received its first Grammy nomination when *The Celtic Album* was nominated for best classical crossover recording in 1999. In early 2001, *The Latin Album* received a Latin Grammy nod for best pop instrumental album.

Keith Lockhart and the Boston Pops released two self-produced and -distributed recordings in 2004–05. The first, *Sleigh Ride*, features the original version of the title track by Leroy Anderson, a piece given its premiere by Arthur Fiedler in 1948. The second release, *America*, is a collection of beloved patriotic favorites and includes performances by special guests Yolanda Adams, Arlo Guthrie, David McCullough, and the Tanglewood Festival Chorus, John Oliver, Conductor.

DID YOU KNOW?

The Boston Pops Orchestra is composed of all members of the Boston Symphony Orchestra except the BSO's principal players.

KEITH LOCKHART



In 2005 Keith Lockhart marked his tenth anniversary season as Boston Pops Conductor. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 63 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS 4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS 4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 26 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under Mr. Lockhart's direction, the orchestra has dramatically broadened its touring activities, performing to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording. In June 2005 they released a collection of patriotic favorites entitled *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver as well as the New York Chamber Symphony and New Japan Philharmonic. He opened the 2002–03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned to Saint Louis in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002, and the Concertgebouw Orchestra of Amsterdam in June 2003. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. As music director of the Utah Symphony, he led a production of Britten's *A Midsummer Night's Dream* in March 2005 and Puccini's *La Rondine* in January 2006.

ROSTER

KEITH LOCKHART
Conductor

Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

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TONIGHT'S PROGRAM

TONIGHT'S PROGRAM

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*

WEDNESDAY EVENING, JUNE 7, 2006, AT 8 PM
KEITH LOCKHART CONDUCTING

25TH ANNUAL PRESIDENTS AT POPS

A Postcard to Boston
Music by John Williams, *A Hymn to New England*
Film by Susan Dangel and Dick Bartlett

Allegro molto vivace,
from Symphony No. 6 in B minor, Op. 74, "Pathétique" — Tchaikovsky

Special Film Presentation
Susan Dangel, Producer; Dick Bartlett, Editor;
Larry LeCain, Director of Photography

Doodletown Fifers — arr. Hollenbeck
Middlesex County Volunteers Fifes and Drums

INTERMISSION

Presenting

BERNADETTE PETERS

with Cubby O'Brien, drums; Joseph Thalken, keyboards

INTERMISSION

Strike Up the Band — Gershwin–Green

Baby Boomer Sing-Along — arr. Hollenbeck
Your Mama Don't Dance—It's My Party—Doo Wah Diddy—
Puff the Magic Dragon—Satisfaction—Joy to the World—
Proud Mary—Y.M.C.A.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

SPECIAL GUEST ARTIST

BERNADETTE PETERS



Tony Award-winning actress Bernadette Peters has dazzled audiences and critics with her performances on stage, on television, in concert, and in the recording industry. In 2003, she received her seventh Tony Award nomination for her electrifying portrayal of Momma Rose in Sam Mendes' Broadway revival of *Gypsy*. Peters' latest CD, *Sondheim, Etc., Etc.: Bernadette Peters Live at Carnegie Hall (The Rest of It)*, features never-before-released highlights from her historic 1996 solo debut at Carnegie Hall.

In June 1999, Peters earned her second Tony Award, her third Drama Desk Award, and an Outer Critics Circle Award for her show-stopping portrayal of Annie Oakley in the smash Tony Award-winning revival of *Annie Get Your Gun*. In 1996, she made her solo debut at Carnegie Hall—a performance she repeated in *Bernadette Peters in Concert*, her London solo debut at Royal Festival Hall, later telecast on PBS and now available on DVD.

Peters began her performing career at age three with appearances on *Juvenile Jury*, the classic TV game show *Name That Tune*, and *The Horn & Hardart Children's Hour*. She made her Broadway debut in 1967 in *Johnny No-Trump*, and in 1968 starred with Joel Grey in the musical *George M!*, earning a Theatre World Award for her portrayal of Josie Cohan. That same year, she received a Drama Desk Award for her show-stopping performance in the off-Broadway musical *Dames at Sea*, and quickly became one of the most sought-after stars in musical theater.

One of Broadway's brightest stars, Peters received both the Tony Award and Drama Desk Award for her critically acclaimed performance in Andrew Lloyd Webber's hit musical *Song and Dance*. Peters also received Tony nominations for her work in the 1992 musical *The Goodbye Girl*; Stephen Sondheim's Pulitzer Prize-winning musical *Sunday in the Park With George*; Jerry Herman and Gower Champion's *Mack and Mabel*; and the Leonard Bernstein/Comden and Green musical *On The Town*. In addition to these honors, Peters earned a Drama Desk nomination as the Witch in Stephen Sondheim's *Into the Woods*.

Peters boasts an impressive list of television credits including *Evening at Pops*, *The Kennedy Center Honors*, *The Carol Burnett Show*, and Emmy-nominated performances on *The Muppet Show* and *Ally McBeal*. She appeared in the star-studded *Sondheim: A Celebration at Carnegie Hall* and in Terrence McNally's *The Last Mile*, both for PBS's *Great Performances* series. She portrayed the wicked stepmother in *Cinderella* with Brandy and Whitney Houston, and also starred in *Fall From Grace* with Kevin Spacey, and *The Last Best Year* with Mary Tyler Moore. She was nominated for a Daytime Emmy for the Showtime movie *Bobbie's Girl*.

Peters has appeared in seventeen films, and received a Golden Globe Award for her memorable performance in *Pennies From Heaven*. Film credits include *The Jerk* with Steve Martin, *The Longest Yard* with Burt Reynolds, *Silent Movie* with Mel Brooks, *Annie* with Carol Burnett, *Pink Cadillac* with Clint Eastwood, *Slaves of New York* with Mercedes Ruehl, Woody Allen's *Alice* with Mia Farrow, *Impromptu* with Hugh Grant and Mandy Patinkin, and most recently, *It Runs in the Family*, starring opposite Kirk and Michael Douglas.

In addition to numerous Grammy Award-winning Broadway cast albums, Peters has recorded six solo albums: *Sondheim, Etc., Etc.: Bernadette Peters Live at Carnegie Hall (The Rest of It)*; *Bernadette Peters Loves Rodgers & Hammerstein* (Grammy nomination); the live recording *Sondheim Etc.: Bernadette Peters Live At Carnegie Hall* (Grammy nomination); *I'll Be Your Baby Tonight* (Grammy nomination); *Bernadette Peters*; and *Now Playing*.

Peters has received numerous accolades throughout her distinctive career, ranging from the Tony Award to a star on the Hollywood Walk of Fame. She is the youngest person to be inducted into the Theatre Hall of Fame.

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Founded in 1982, MCV is a premier fife and drum ensemble with worldwide recognition for performing martial, folk, and classical music from five centuries. The group of fifty musicians, color guard, and support staff is well known and highly regarded throughout New England, the eastern United States, and western Europe.

In addition to performing solo concerts, Tattoos, and special programs, MCV has over a decade of collaboration with Keith Lockhart, John Williams, and the Boston Pops Orchestra at Symphony Hall, the Hatch Shell on the Esplanade, and at Tanglewood. MCV is the image of Boston's Harborfest and is featured in many of Boston's tourism materials. Internationally, MCV has performed numerous times throughout the British Isles and Western Europe, and in 2005 was the featured ensemble at the Ys'Halle Tattoo in Basel, Switzerland.

In 2007, the year of its 25th anniversary, MCV has the great honor to be invited to appear at the prestigious Edinburgh Military Tattoo—the "Olympics" of international military music Tattoos. MCV will spend the month of August 2007 living in Edinburgh, Scotland, to appear nightly in this exciting event.

mcvfifesanddrums.org



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PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED anywhere in Symphony Hall.

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TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

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FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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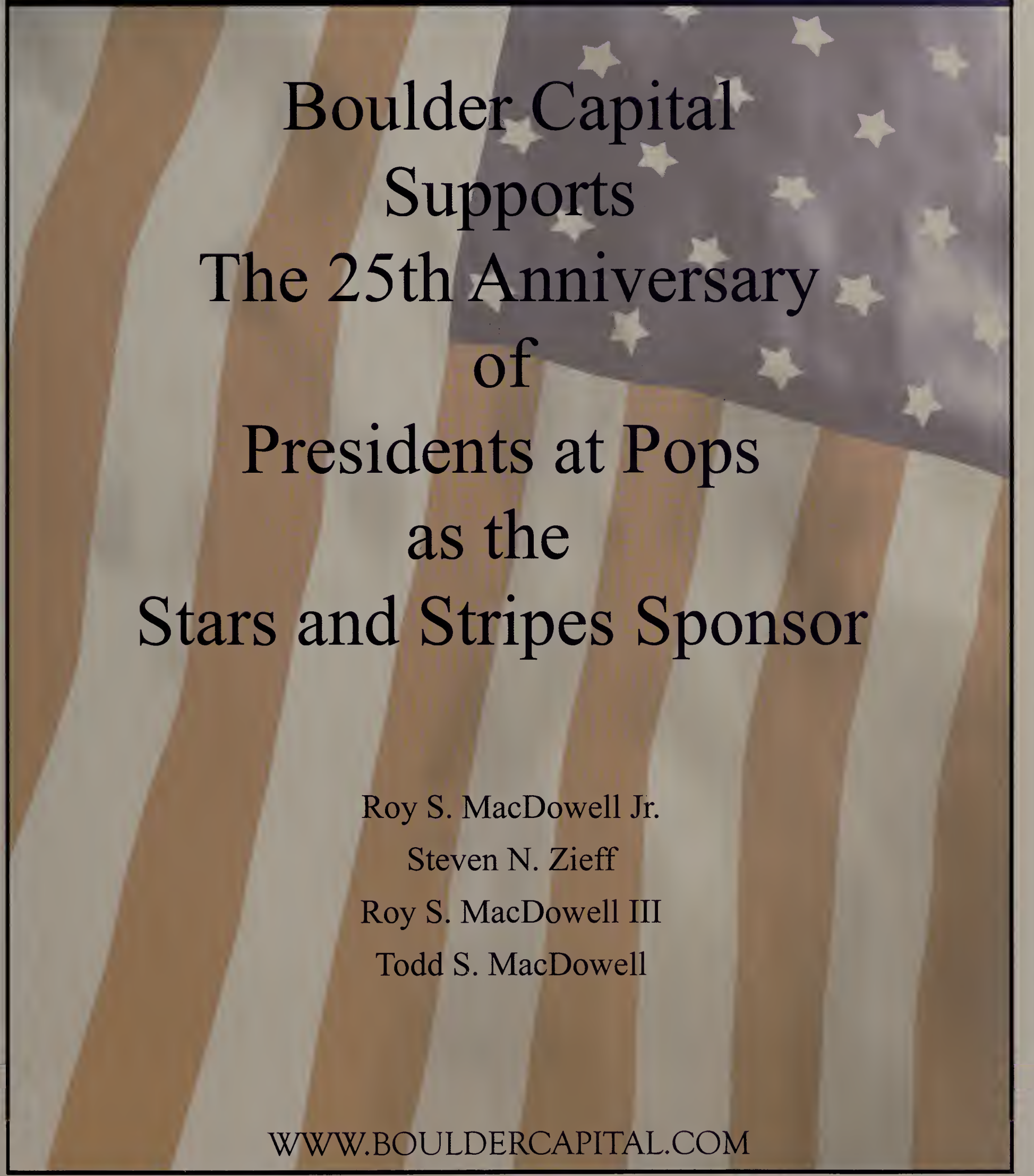


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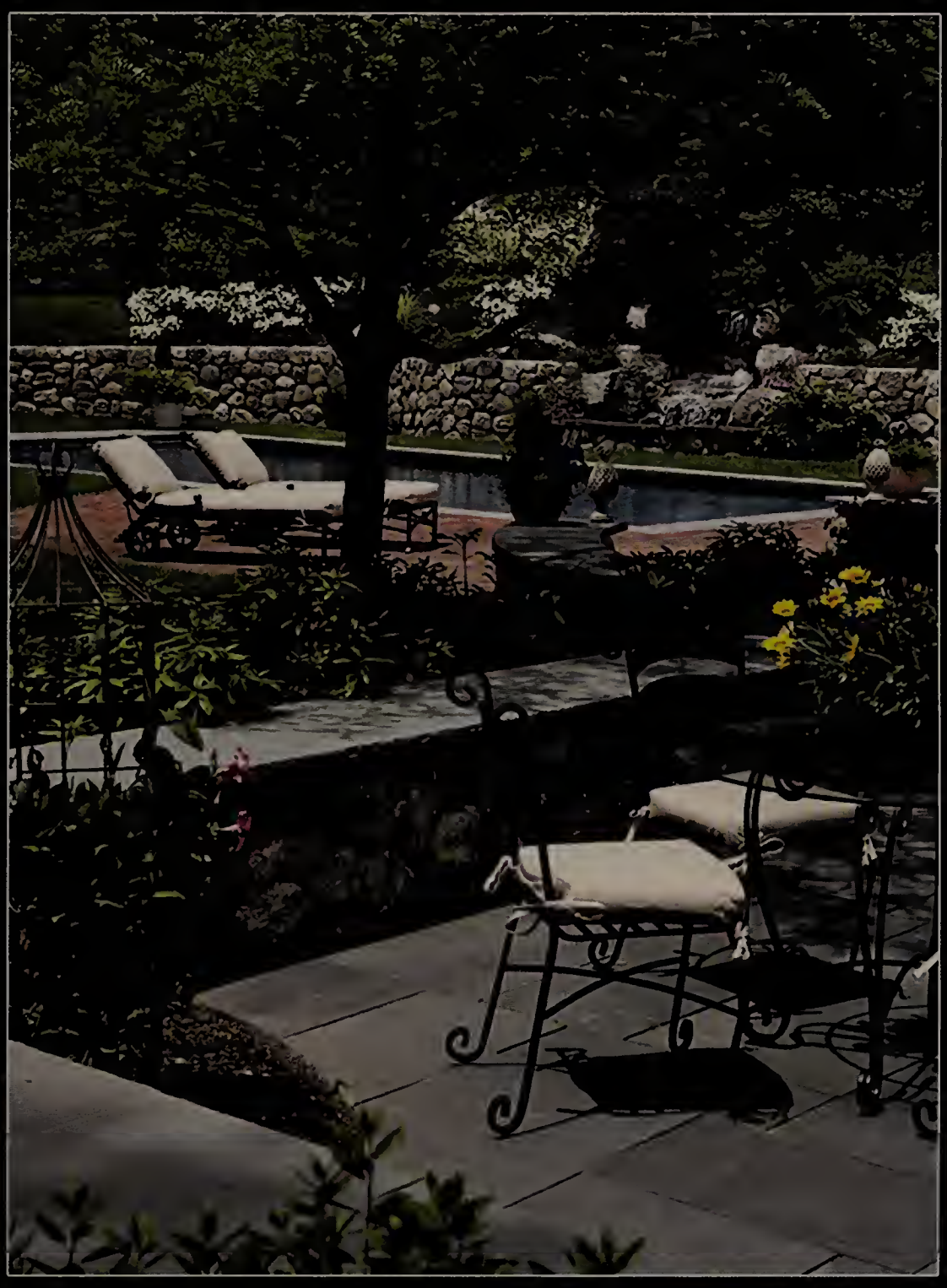
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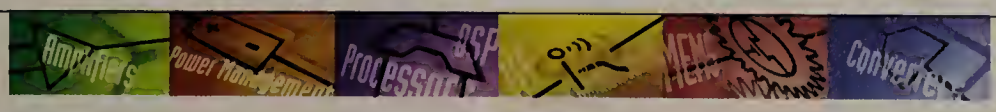
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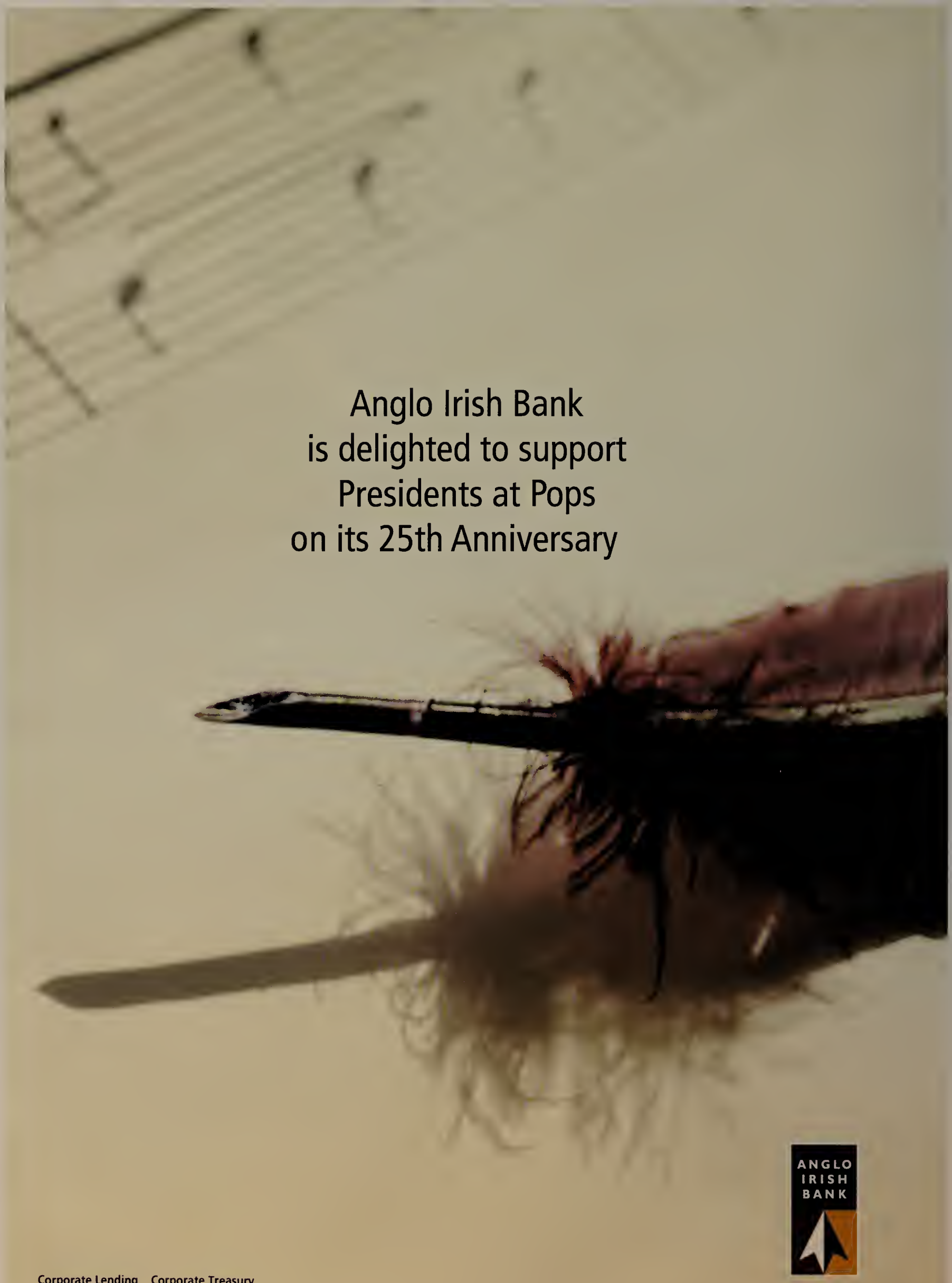
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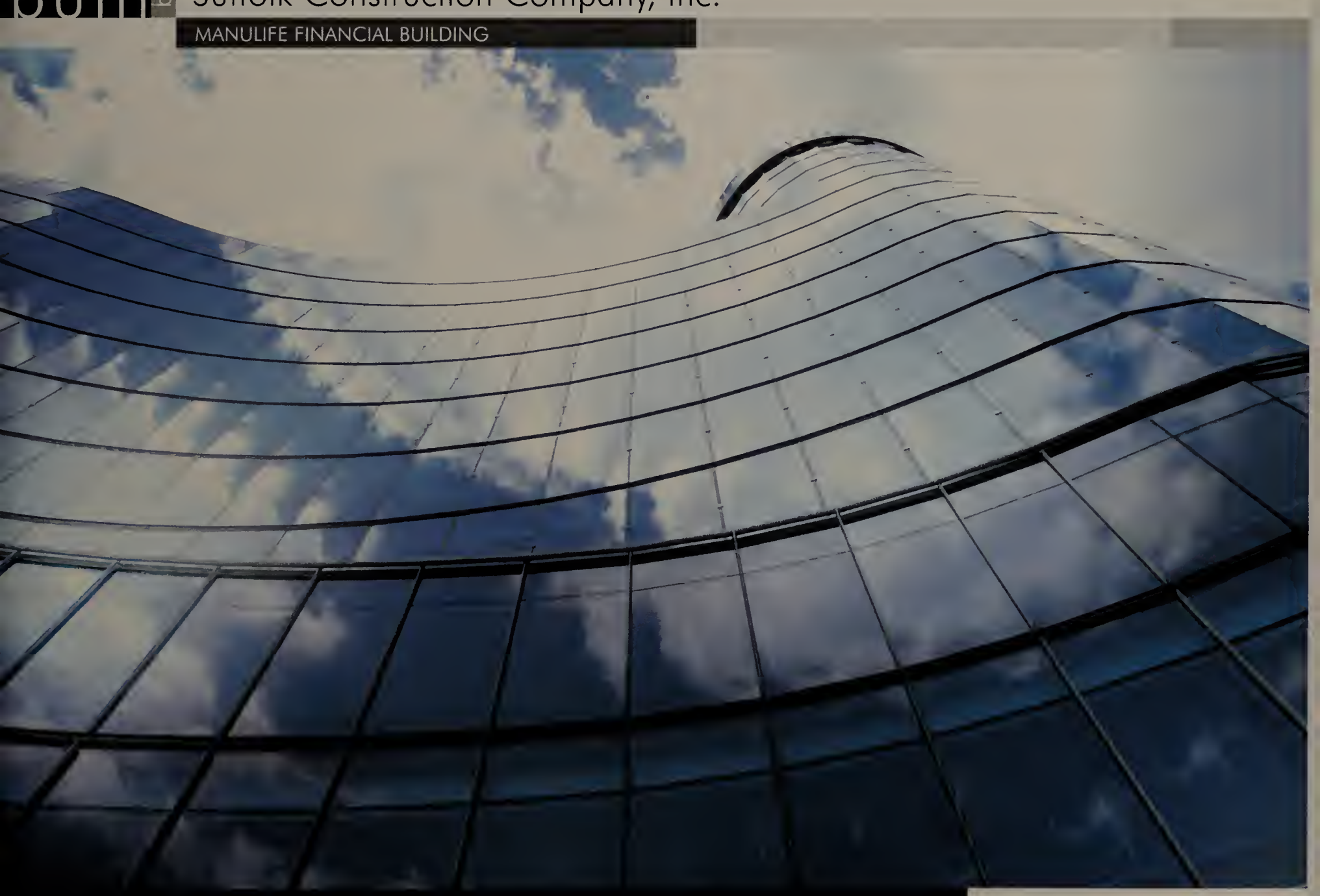
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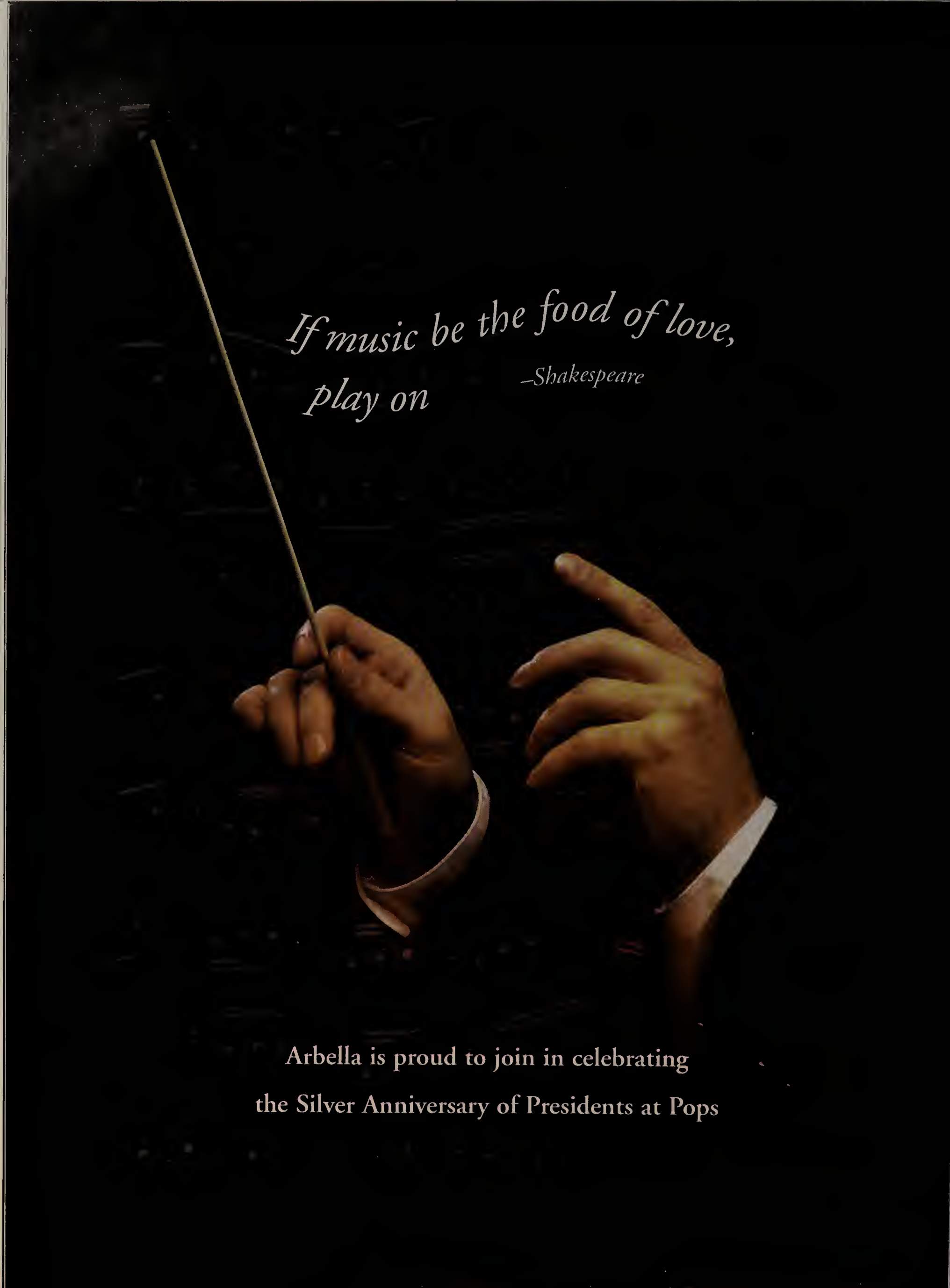
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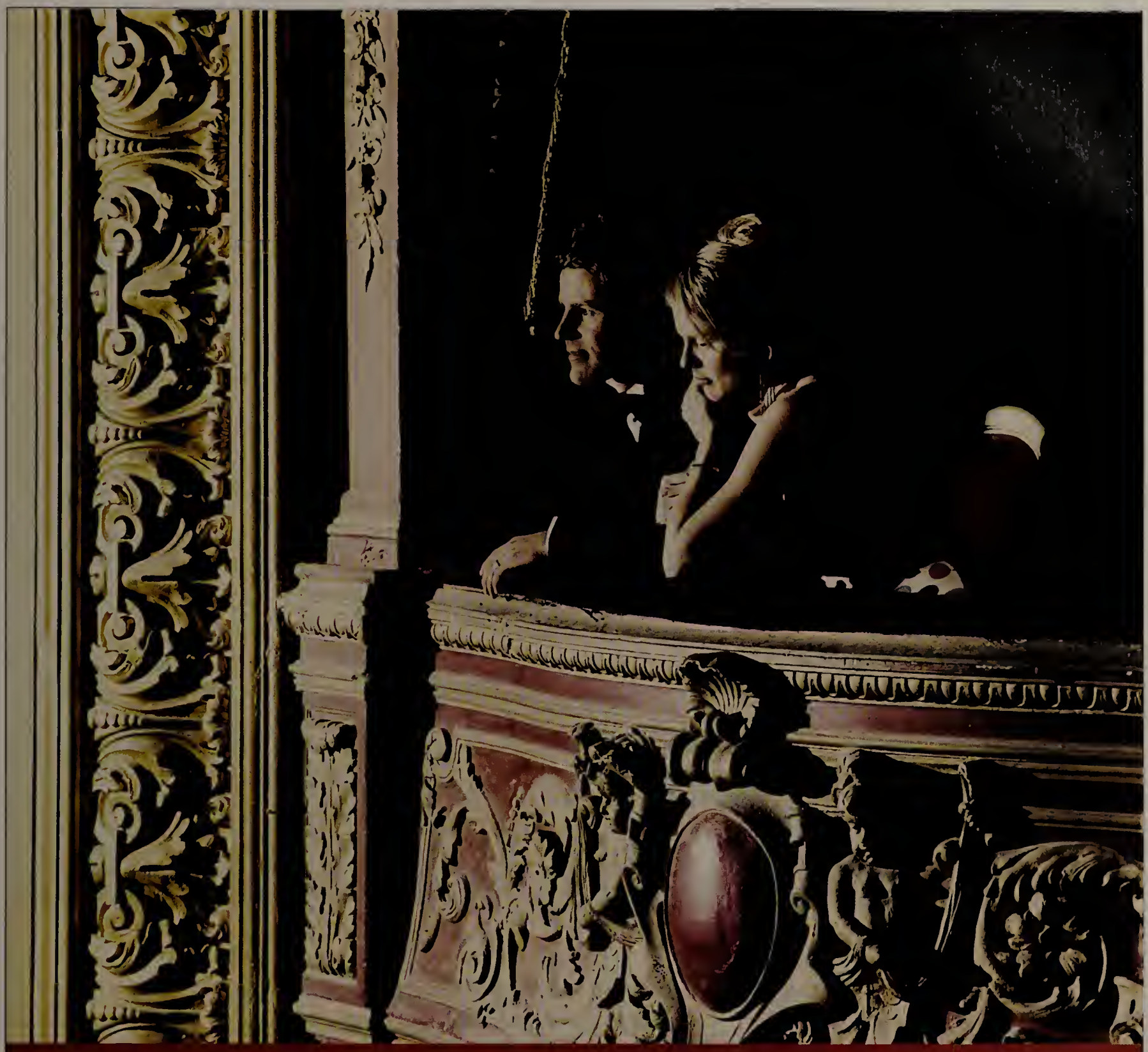
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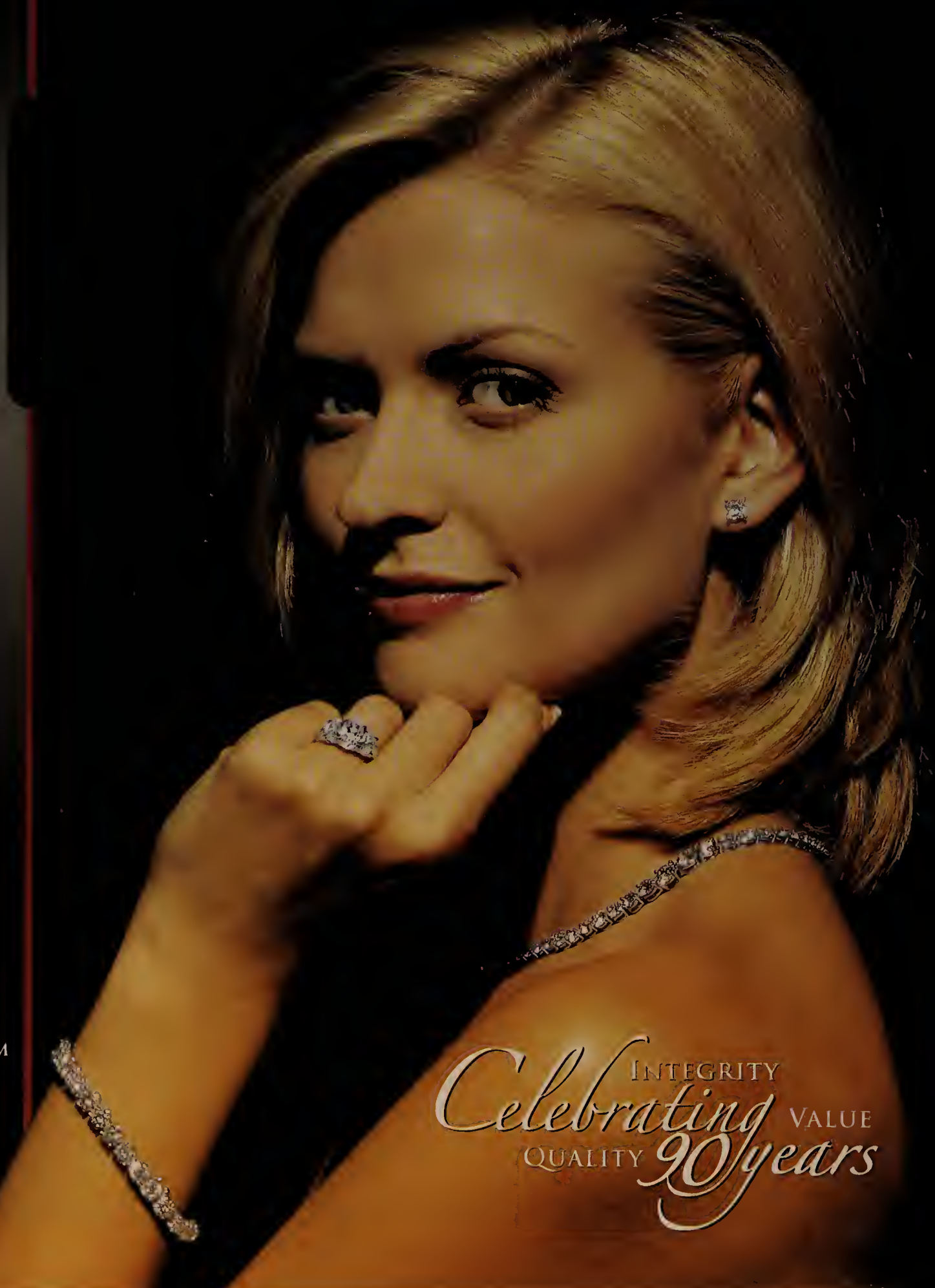
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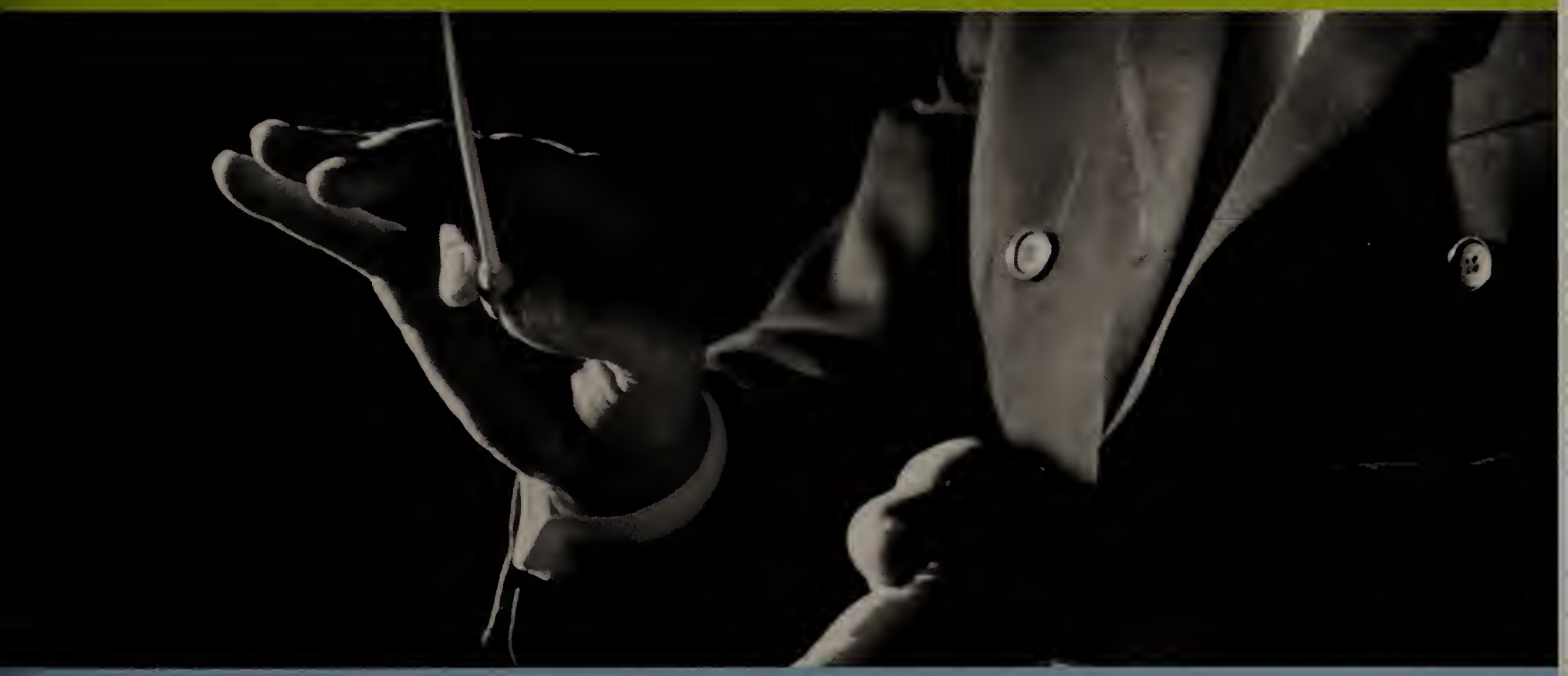
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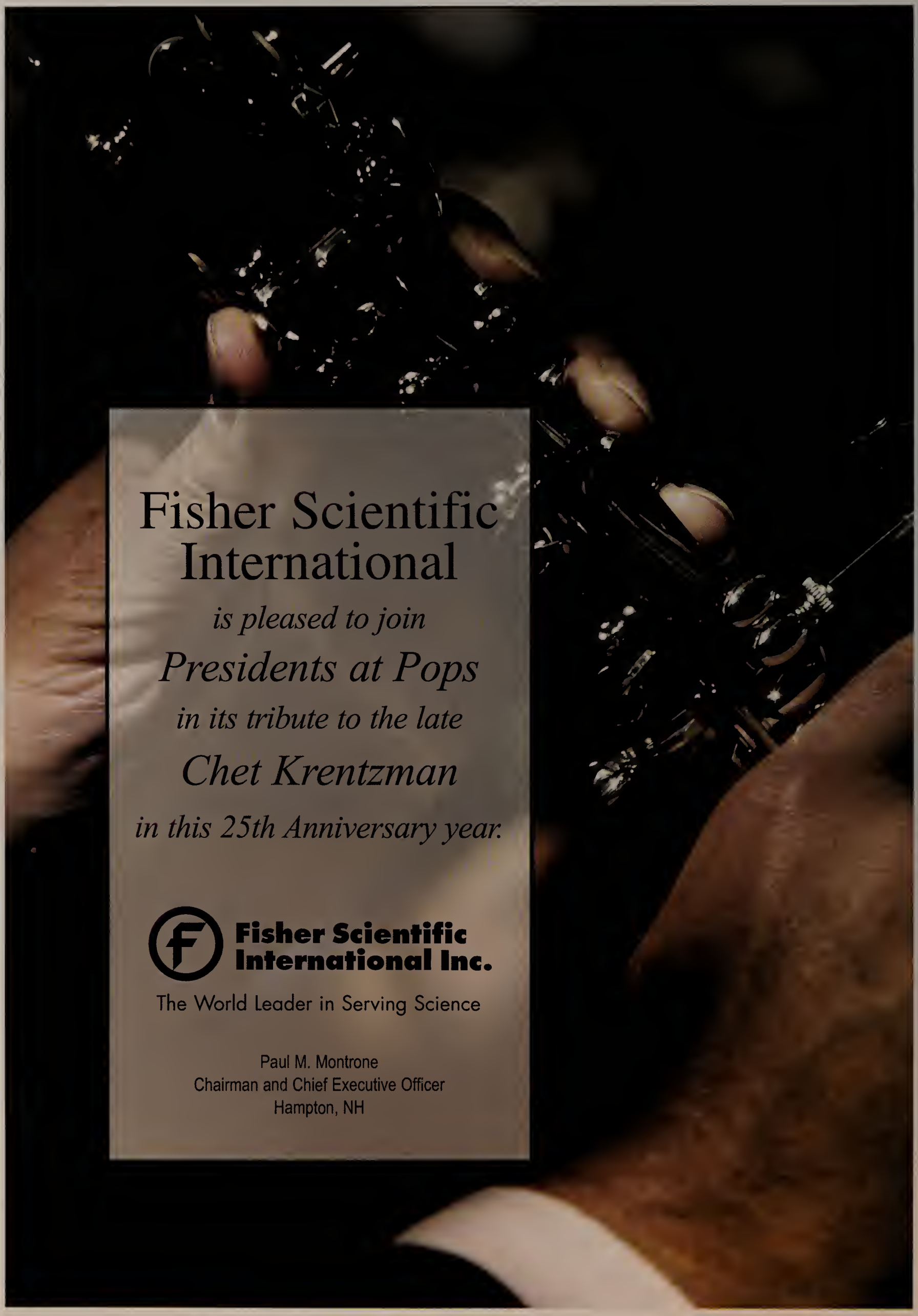
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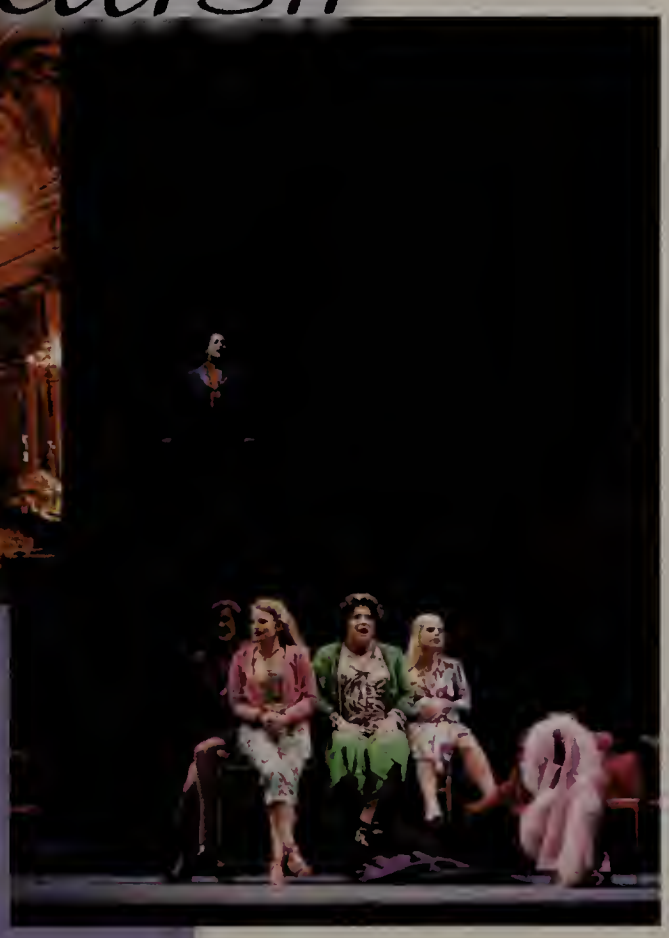
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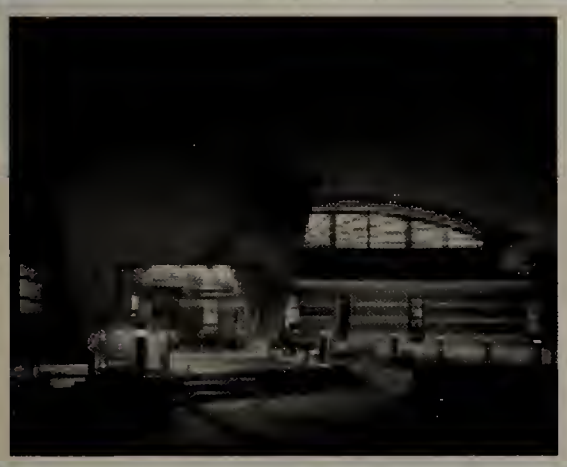
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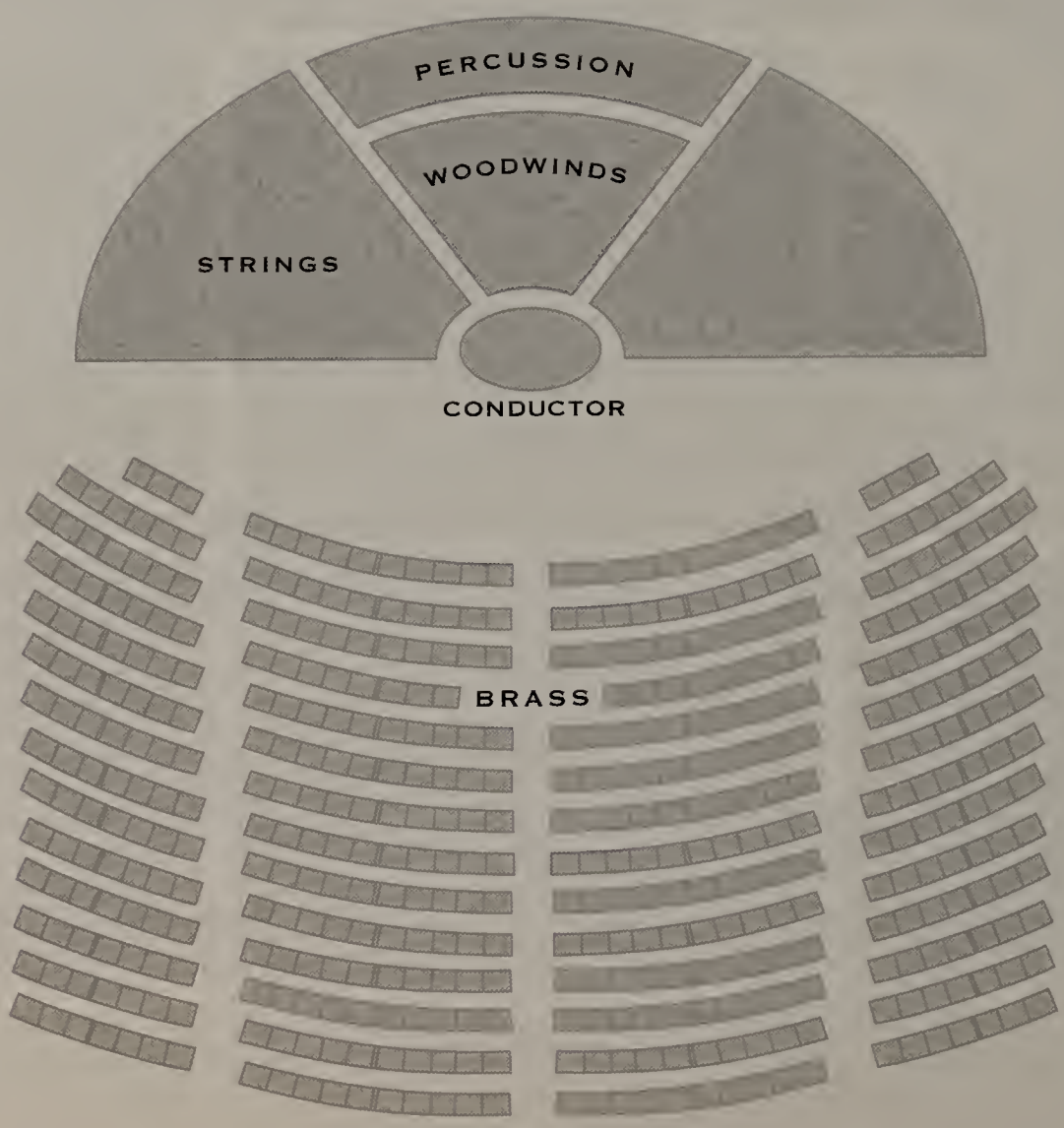
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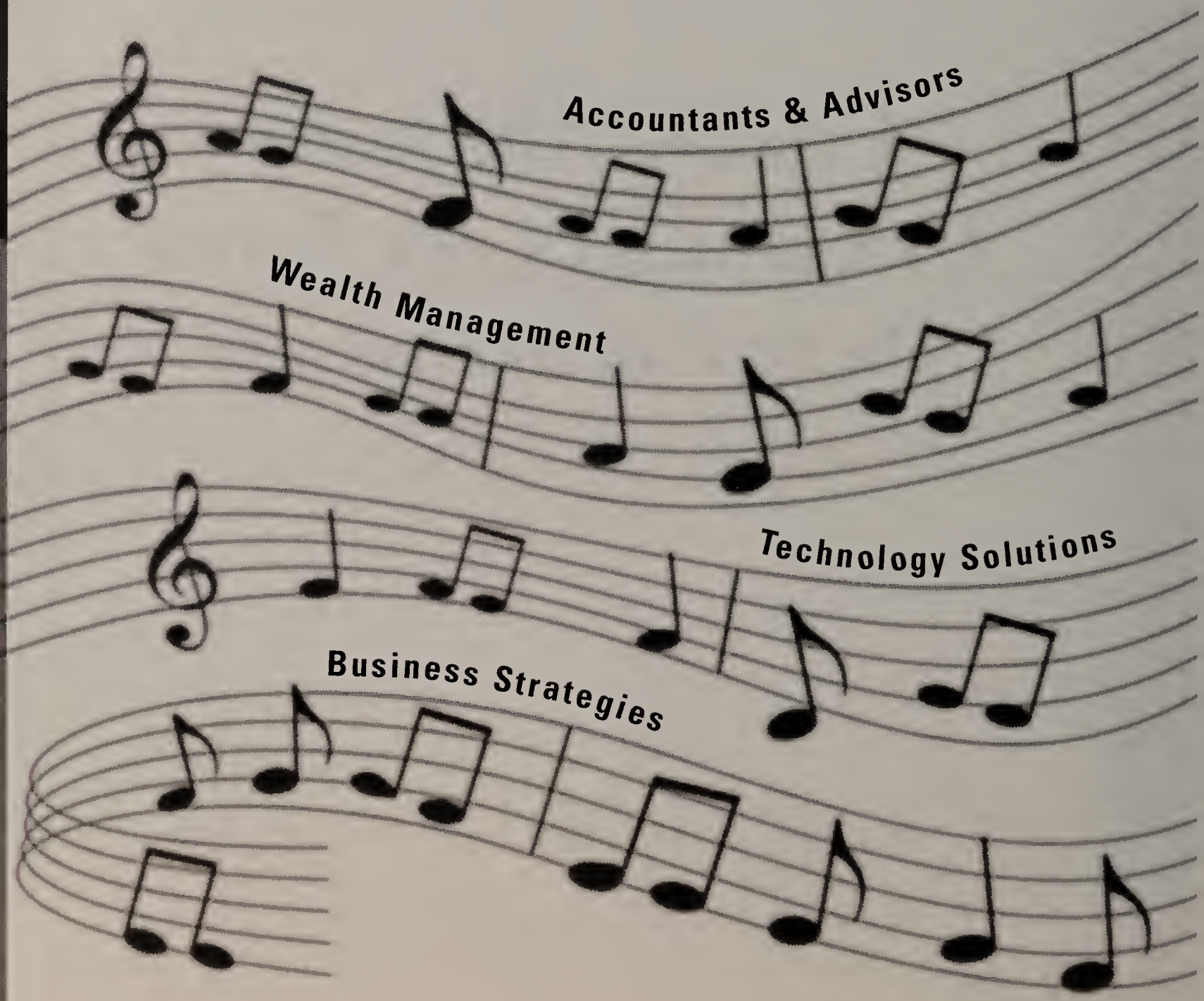
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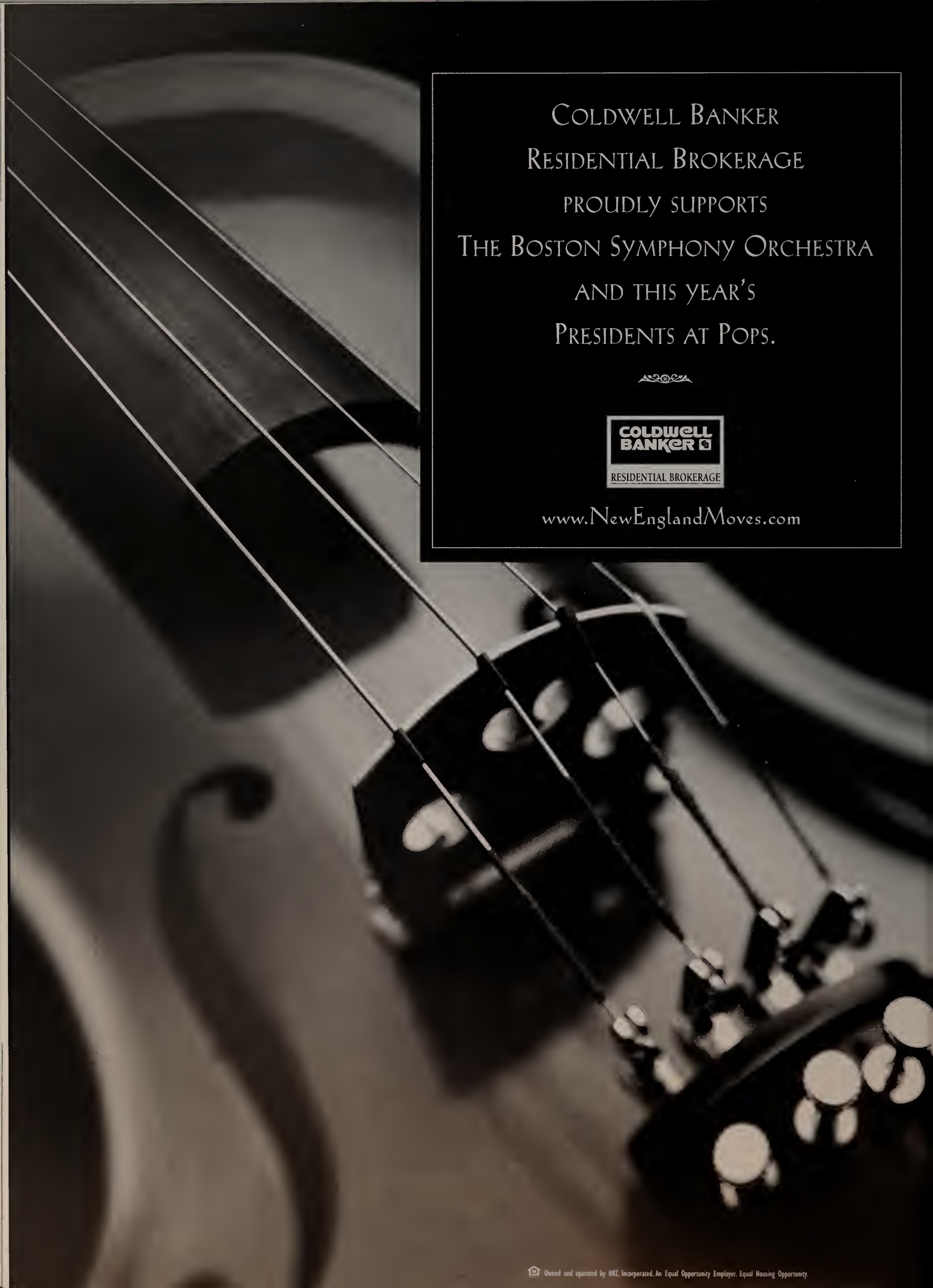
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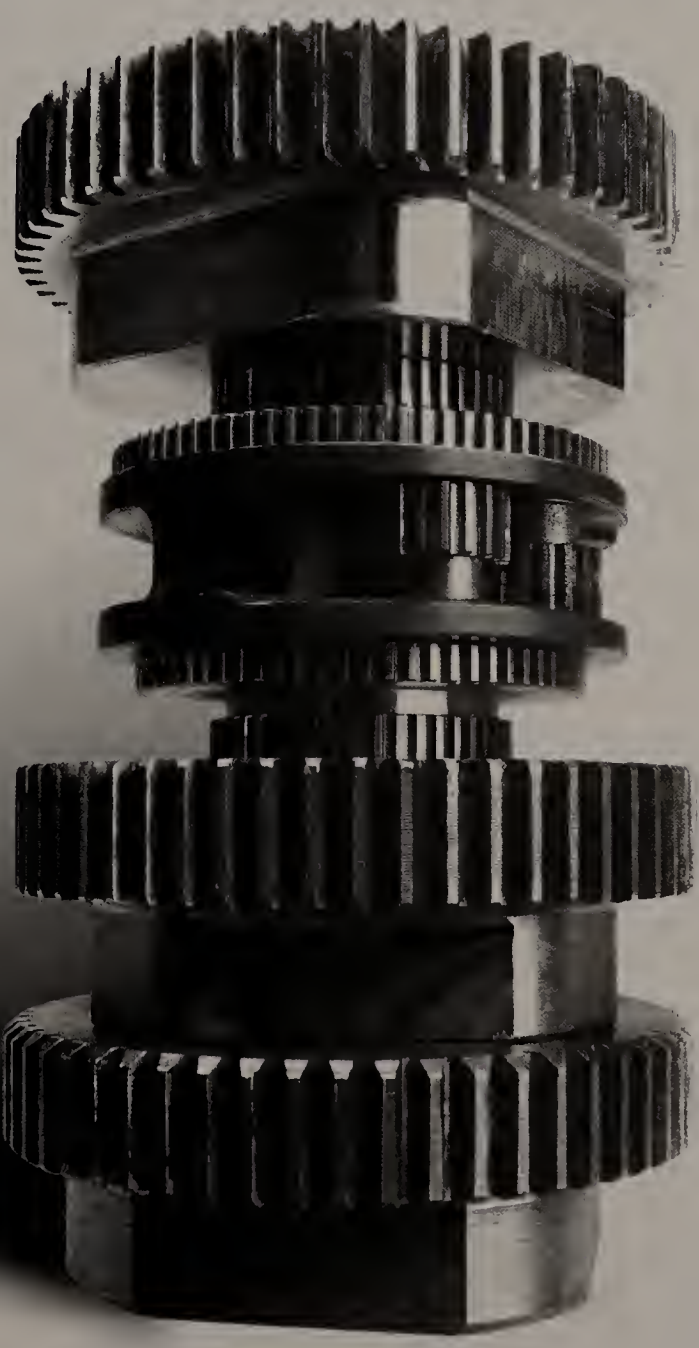
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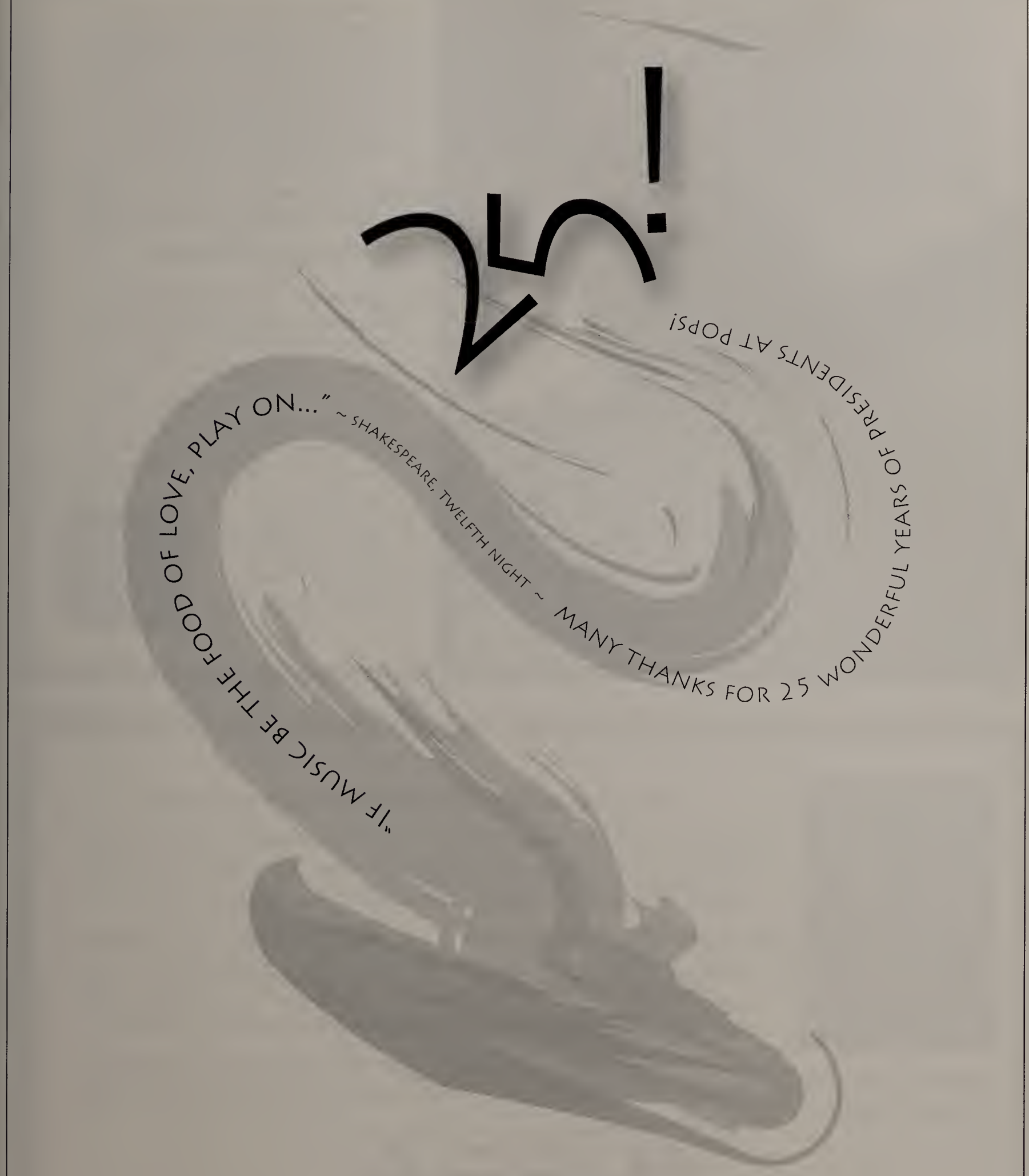
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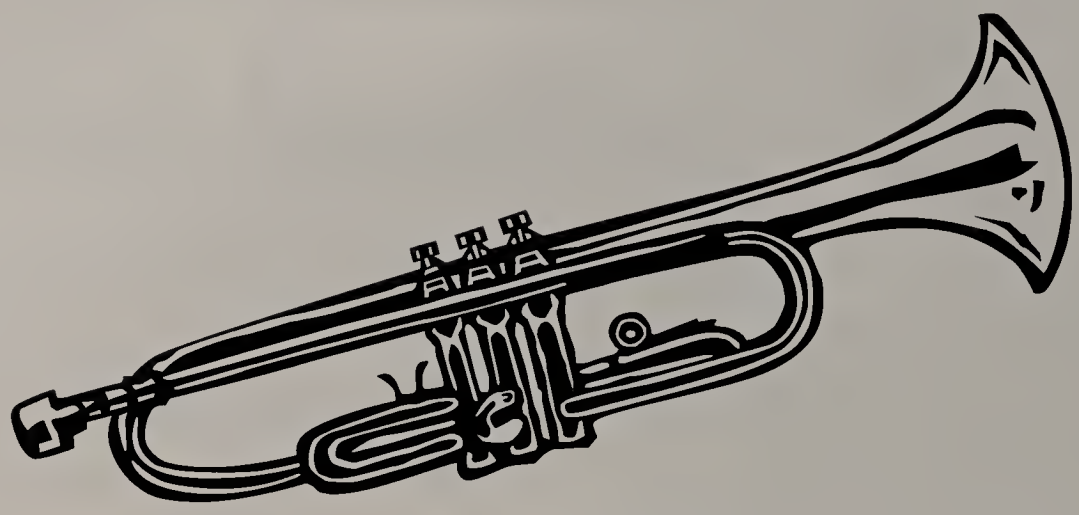
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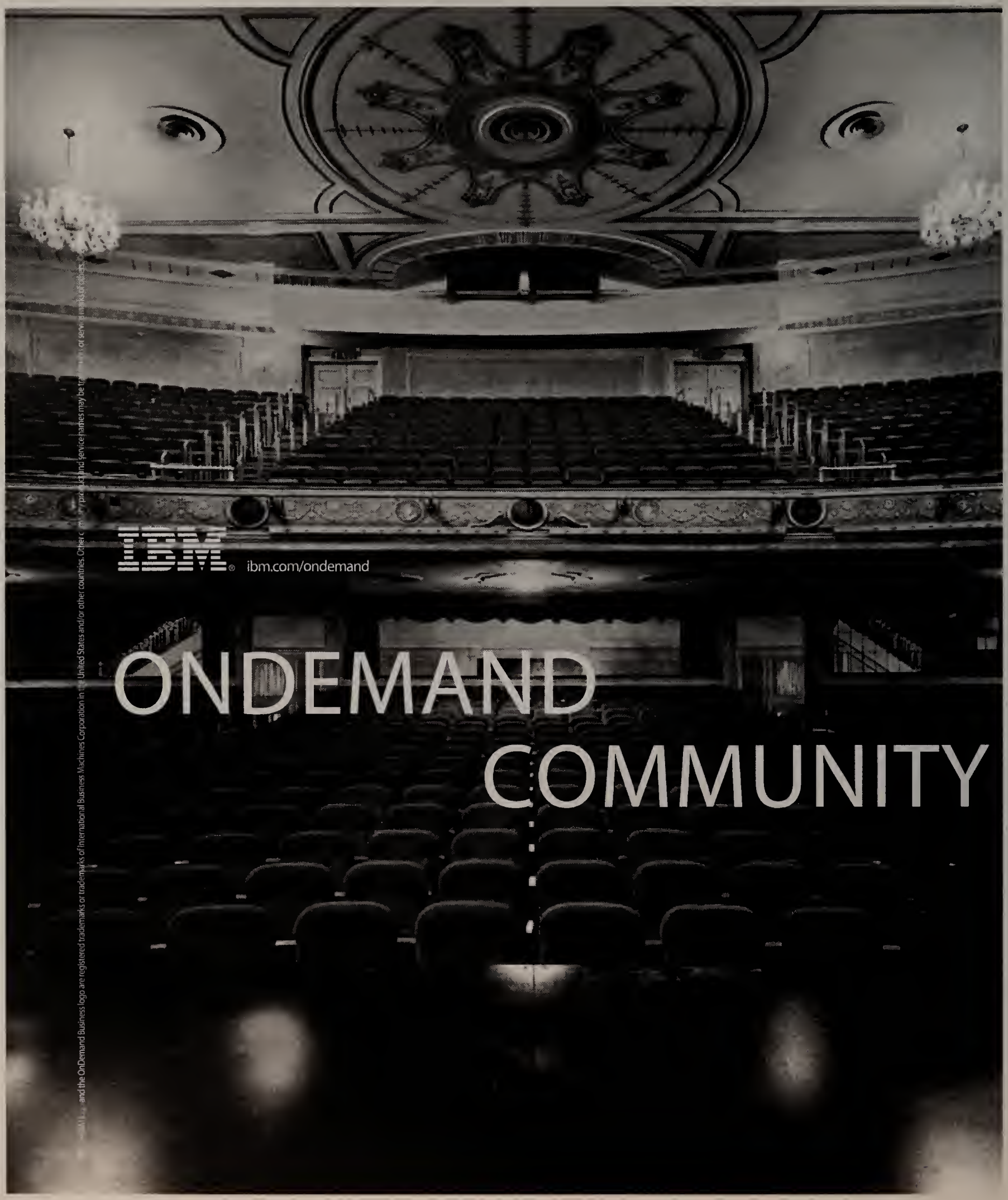
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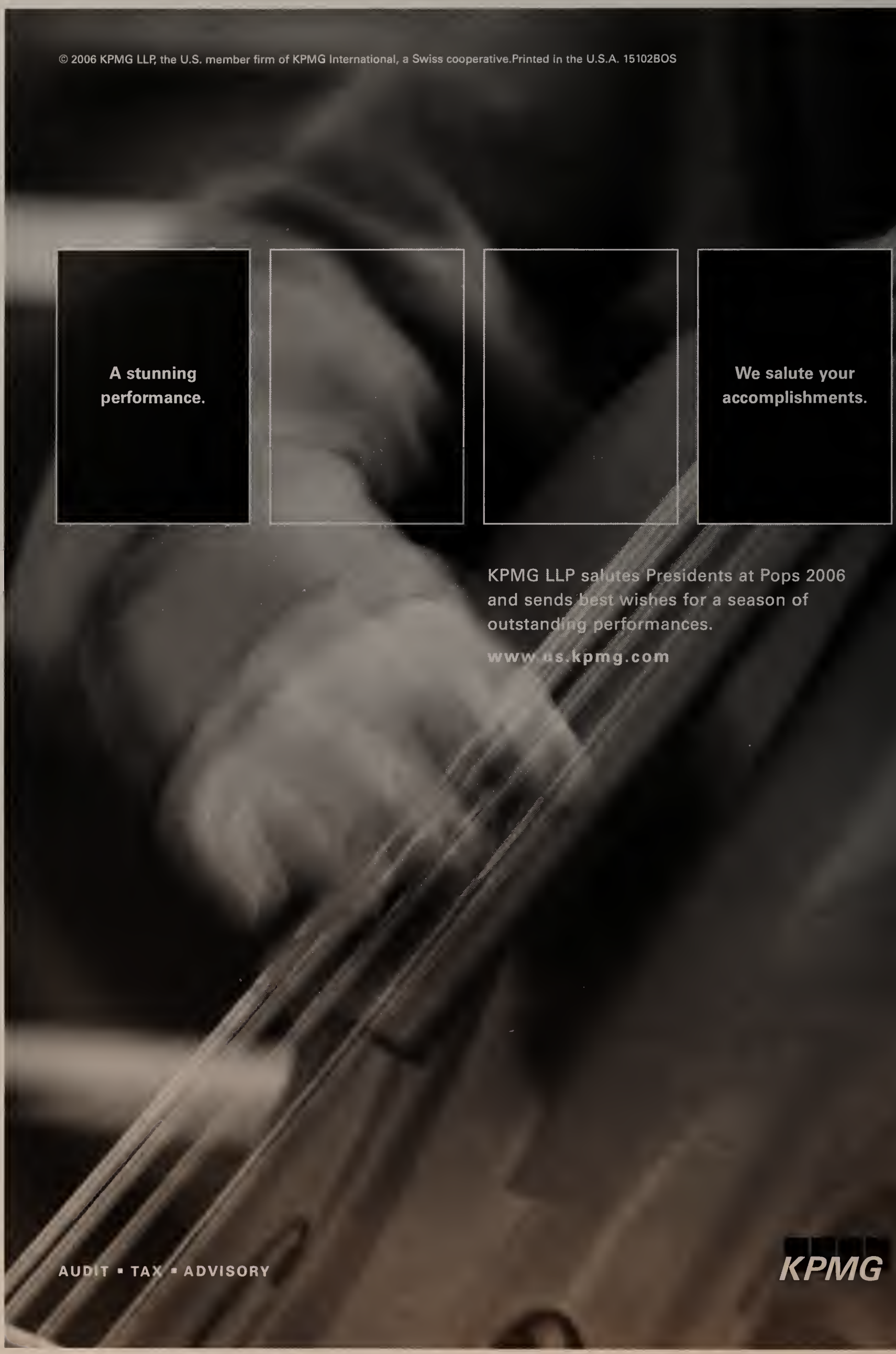


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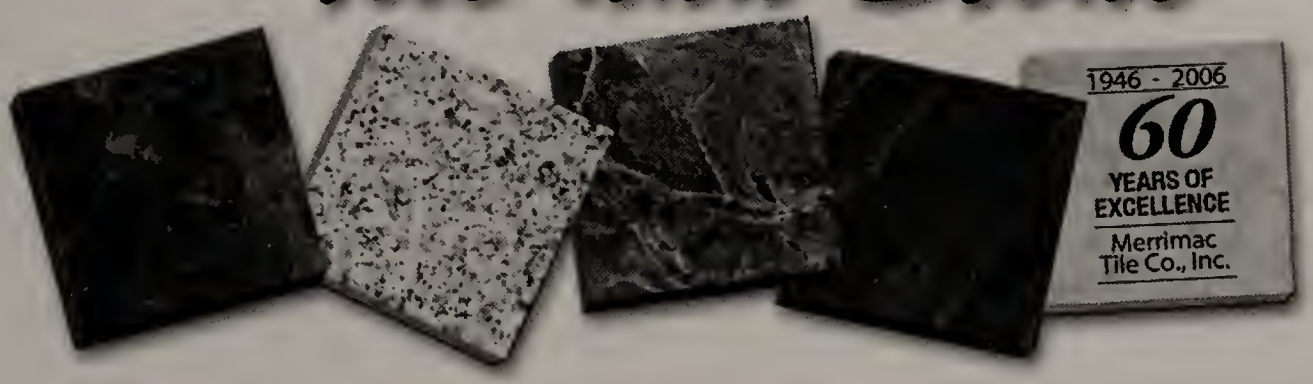
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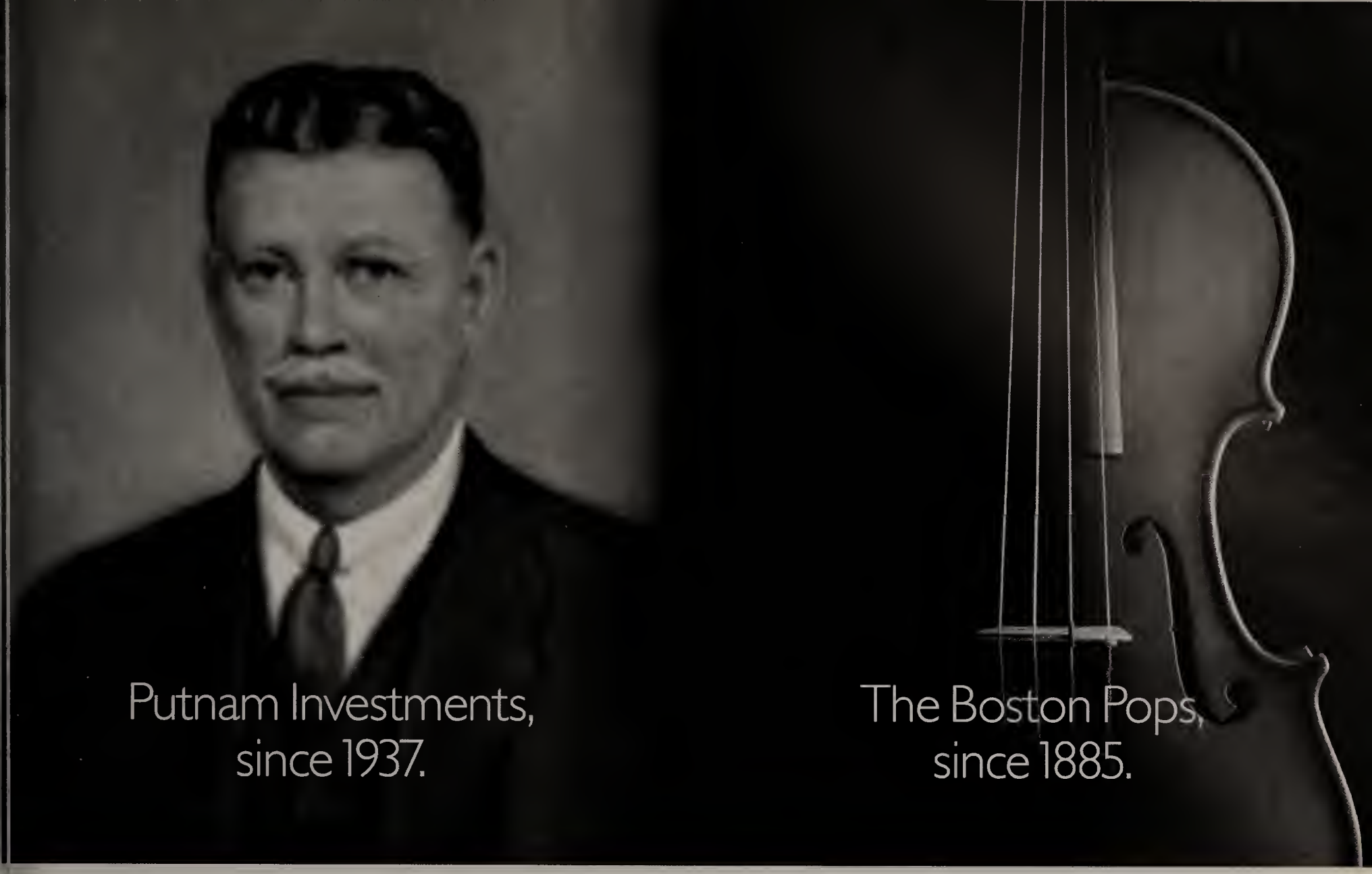
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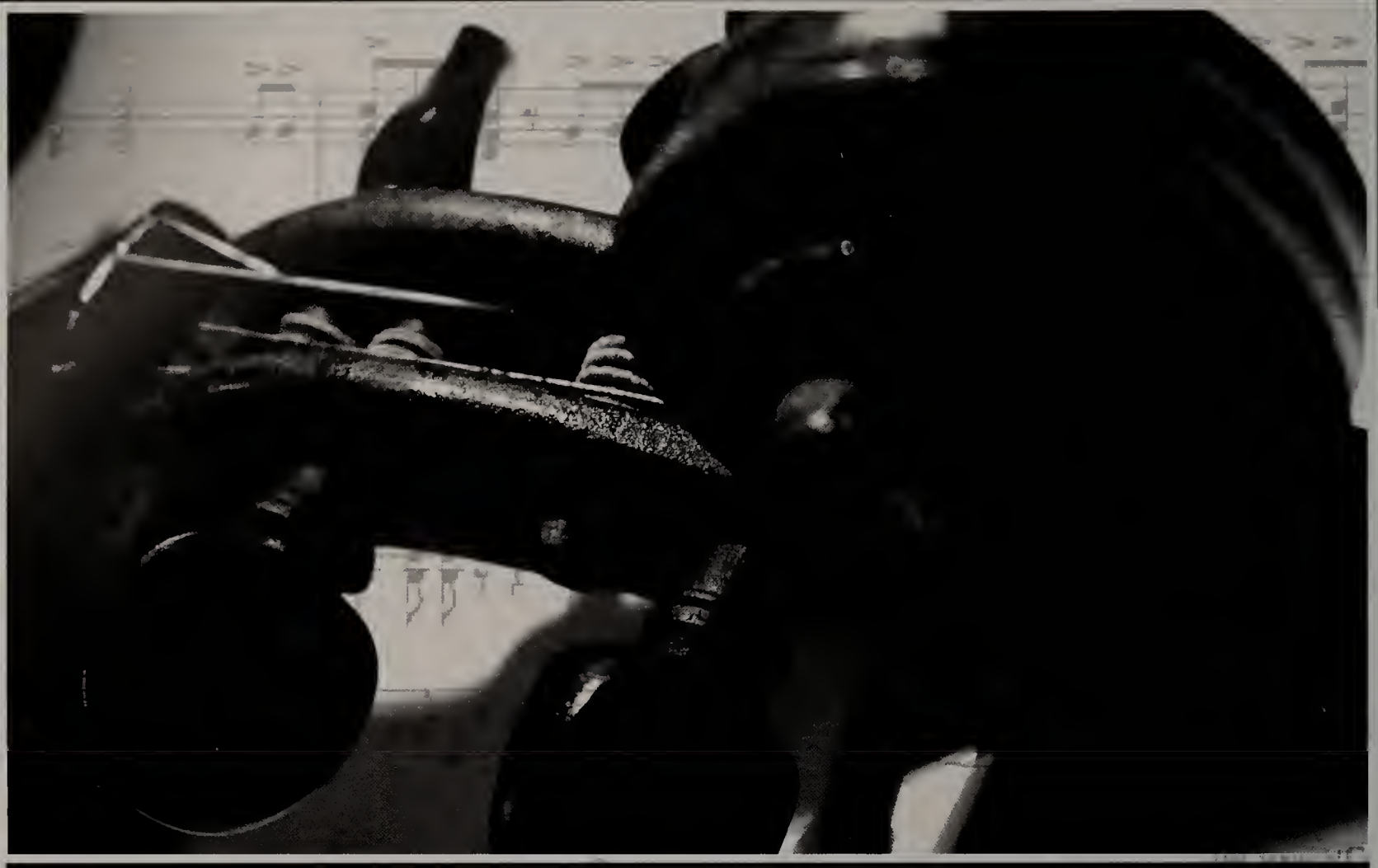
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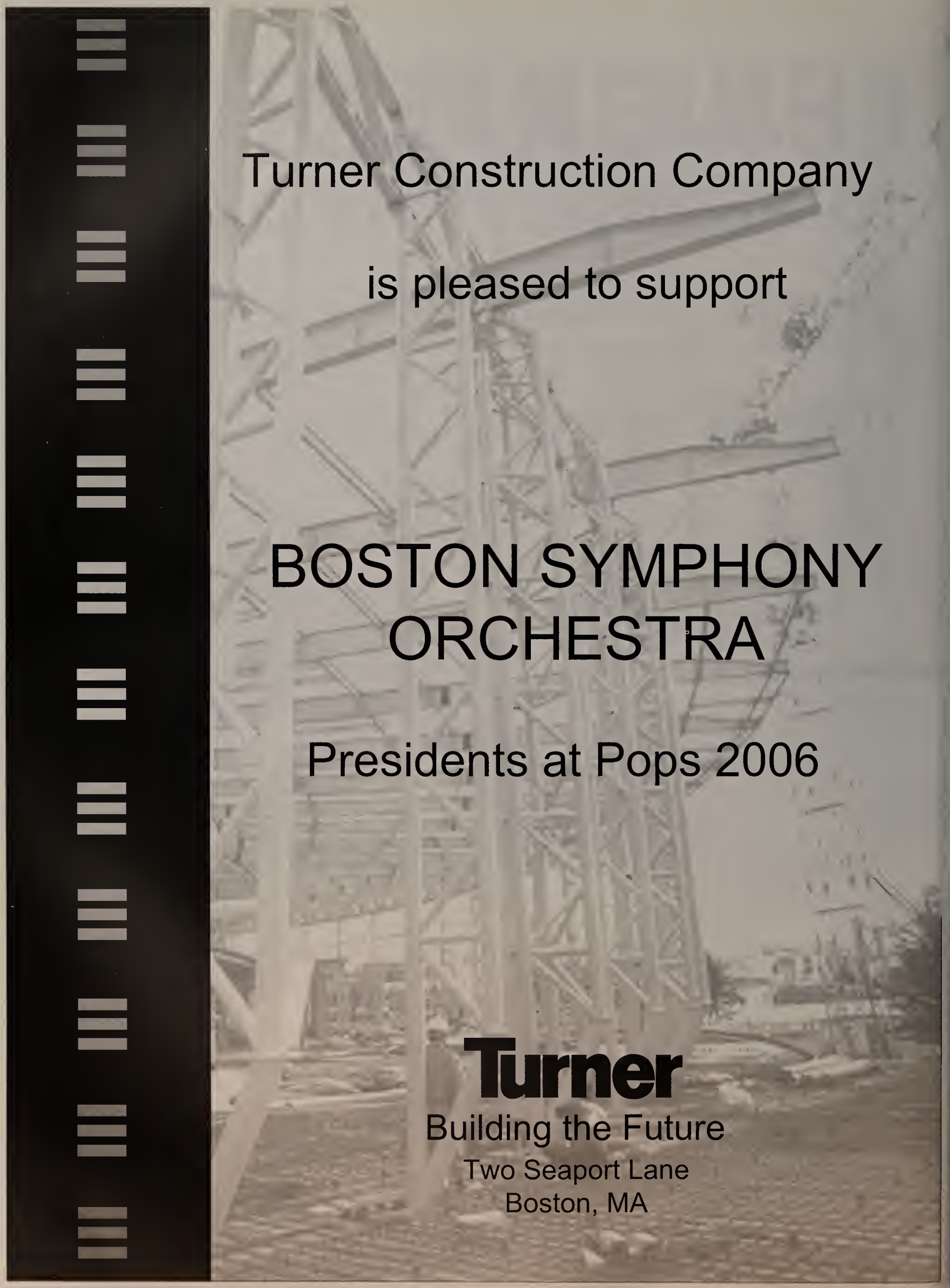
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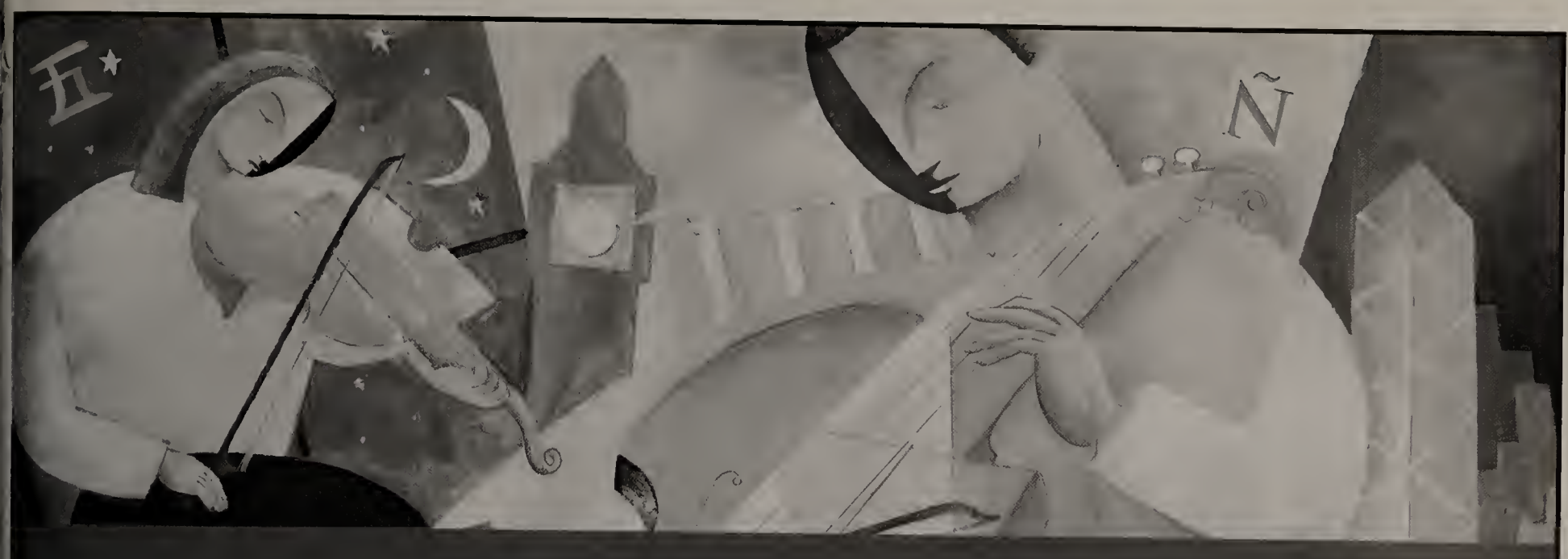
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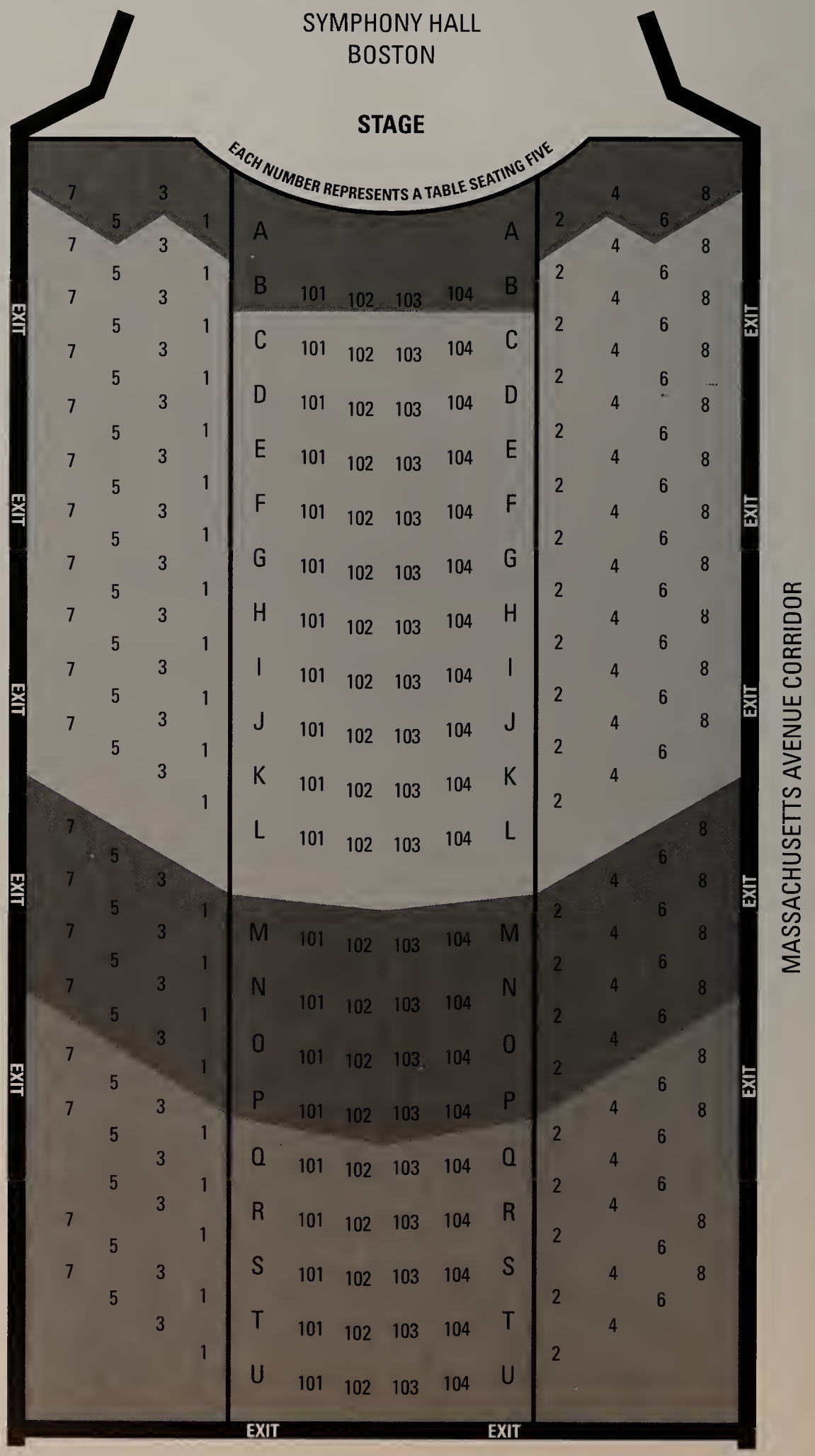


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Sponsorship: Full and Half Packages are available for all of the tiers listed here. Both package configurations include one full-page, black and white sponsor page in the event program.

Full Package: 20 tickets (10 floor, 10 balcony)
Half Package: 10 tickets (5 floor, 5 balcony)

☐ Platinum Full Package $10,000
☐ Platinum Half Package $7,000

☐ Gold Full Package $9,000
☐ Gold Half Package $6,000

☐ Silver Full Package $8,500
☐ Silver Half Package $5,500

Date _____

Senior Executive _____

Title _____

Company _____

Address _____

City, State, Zip Code _____

Contact Person _____

Phone _____

Email _____

Program Book Contact _____

Phone _____

Email _____

Company name and senior executive with their title will appear as listed above in the Presidents at Pops 2007 program book. Note: According to IRS regulations, you may deduct only the amount of your payment which exceeds the value of benefits received.

Congratulations to

Presidents at Pops

for a wonderful 25 years and

best wishes for the next 25.

Very special thank you to John Fish

for your dedication and leadership

in support of the Boston Pops.



The Connolly Family

Dick, Ann Marie, Richard, Ryan and Kevin



Shaping the Future of Music in Boston

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PRESIDENTS AT POPS

Suffolk is proud to sponsor Boston's premier event while supporting our business community's commitment to the BSO and its youth programs.

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